BARRÈS THE NOVELIST

Albert W. Halsall

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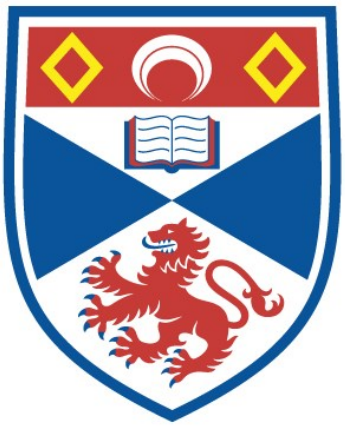

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DECLARATION

I hereby declare that the following thesis is based on the results of research carried out by me, that the thesis is my own composition, and that it has not previously been presented for a higher degree. The research was carried out in the Department of French in the University of St. Andrews.

Albert W. Halsall

CERTIFICATE

I hereby certify that Albert W. Halsall was admitted under Ordinance General No. 12 in June 1972 and enrolled under Ph.D. Resolution No. 1 on May 1, 1974. He has been engaged upon research work under my supervision and has fulfilled the conditions of the Resolution and he is qualified to submit the accompanying thesis for the degree of Doctor of Philosophy.

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Contents

Foreword

Many critics have contested Barrès' right to be considered a novelist. [1] I believe the grounds for their dismissal of his novelistic achievement to be suspect and it is the aim of this thesis to substantiate my belief. In taking issue with inappropriate critical evaluations and imprecisions, as I do throughout the thesis, I have sought to clear the ground for my own analysis and appraisal of Barrès the novelist. I have approached his novels almost completely as an analyst of the novelistic techniques which I define and discuss in the introduction.

My positive contribution to the study of Barrès the novelist will be seen, I hope, to consist of an attempt to define and to offer evidence of the three kinds of novel which Barrès practised successfully. The four problems implicit in this attempt are dealt with in the four separate parts of this study (the Introduction, the Analysis of Barrès' Theory of the Novel, and of his practice, and the Conclusion). The Introduction seeks to delineate the fictional techniques common to all or most novels, including those of Barrès, and to suggest the criteria used to analyse and evaluate them in the chapters devoted to Barrès' achievement as a novelist and in the conclusion. The second problem referred to above concerns Barrès' own concept of the novel, of the theory and practice of other novelists and of novelistic aims and techniques. The statements he made on these topics throughout his career are presented and discussed within the three periods into which I believe his career as a novelist readily and logically divides. [2] These three periods indicate three distinct stages in Barrès' theory and practice of the novel, periods during which he composed and

discussed the symbolist novel, the thesis novel and the poetic or musical novel respectively. Each of these fictional sub-genres is defined in the chapters analysing Barrès' practice of them. The third function of this thesis is to offer an analysis of Barrès' achievement as a novelist based on a close study of his treatment of the novelistic techniques defined in the Introduction. Finally, the mention of analysis introduces the fourth problem implied above, namely the evaluation of Barrès' achievement as a theorist and practitioner of the novel.

I refuse to endorse the extreme views of opponents of evaluation like T.S. Eliot and Frye, [3] preferring to believe that analysis and evaluation are complementary activities. Indeed, it is at least arguable that a really thorough analysis of a novel must be evaluative: as we seek the exact meaning and function of each novelistic technique and its relationship to the whole work we are inevitably led to judge the novelist's skill or lack of it. As analysis reveals effects which function or fail to function as agents of achieved meaning, so judicial evaluation becomes possible. Thus evaluation may be a by-product of the careful analysis of a novel: it cannot exist without such analysis. I would further argue the desirability of keeping our developing understanding of the novel and our evaluation of it in close unison, as Professors Wellek and Warren suggest, [4] because by so doing, the values of the novel are discovered continuously and contemporaneously with our experience of it, and our evaluation is less likely, as a result, to consist of a retrospective affective impression of an already partly forgotten text. Thus the conclusion to this thesis serves only to summarize the increases in our understanding of Barrès' novelistic successes

and failures which we shall have discovered in the analytical chapters. It will not contain an attempt to situate Barrès among French or European novelists of his day or since, because of the twin dangers, subjectivism and relativism, inherent in any such comparison which would contain a disproportionate amount of attention accorded to Barrès' novels and an insufficient account of those of the other novelist or novelists involved.

Introduction: The novelistic techniques examined and the criteria used for their evaluation

Before it is possible to define the criteria most useful in attempting the evaluation of specific novelistic techniques, it is obviously essential first to decide which techniques are to be included in such an attempt. The scope and even the number of such techniques have not always remained constant, and, as Miriam Allott reminds us, twentieth-century critics have added an array of new elements to the sum of novelistic techniques to be analysed and have supplied fresh criteria for their evaluation:

> Until this century, "lay" criticism [i.e. written by critics who are not themselves novelists] of the novel tended to concentrate on a limited number of elements, notably characterization, plot, and, quite frequently, style. The principal criteria of success for the first two were respectively verisimilitude and unexceptionable moral reference, for the third, correctness and intelligibility...The conception of artistic structure has taken more than a century to lay hold of the popular imagination ...But one is a little surprised at the "lay" failure to discuss some of the more obvious "finer growths", such as the handling of the point of view from which the story is told or the management of the time-factor, problems which have been exercising the novelist's ingenuity for years and which have had such far-reaching effects on his work. (Novelists on the Novel, New York, Columbia University Press, 1959, p. 162).

In addition to two of the original techniques traditionally considered by critics of the novel, characterization and plot, and in addition also to the three "modern" techniques mentioned by Mrs Allott, artistic structure, point of view and time, I would like to examine the novelist's use of various narrative techniques, his treatment of spatial representation, and his use of symbolism or mimesis in the creation of a stylized or realistic fictional world. I shall limit my remarks to these novelistic techniques because they seem wide enough to embrace other

expressions used by critics to describe such techniques. A descriptive expression like "atmosphere" or "climat" sometimes used to refer to an aspect of a novelist's art (see, for example, Guy Michaud, L'Oeuvre et ses techniques, Nizet, 1957, p. 125) seems to me to exist only as a function of temporal and spatial representation, or of fictional psychological analysis, in the case of novels dealing with the outer world of physical events or the inner world of psychical phenomena respectively. Nor will "style" as such form one of the novelistic techniques examined here. The idea that "style" can be discussed in isolation, as it were, from narrative technique, point of view, characterization, plot and structure, time, space, and symbolism or realism appears to me an example of critical shortsightedness. Style is surely best characterized as the formal sum of all the above-mentioned novelistic techniques: one need only think, for example, of the importance to the kind of language used in a novel of the choice of point of view. The degree of intelligence and sensibility, and the power of expression allowed by an author to the narrator chosen to be the focus of narration in a novel written in the first person, for instance, determine the whole verbal tone of the novel, as can be quickly seen by comparing the diametrically opposed styles of narrative discourse used by René and Meursault. Thus the language of which a novel is composed can be seen in part to be a function of one of the novelistic techniques I shall be discussing. Similarly, a novelist's choice of time period and type of spatial representation determines in part the choice of the linguistic means of expression: archaic expressions or "New-speak" have characterized novels set in the fifteenth century or

in nineteen eighty-four; realistic particularization of spatial detail demanding specialized vocabulary, or stylization of external description calling for only vague and allegorical expressions differentiate a novel like Zola's Germinal from a symbolist novel like Marcel Schwob's Le Livre de Monelle.

The principle on which I shall base my evaluation of Barrès' technique as a novelist is the internal functionability of the novelistic techniques discussed. The function of each previously defined novelistic technique in the novel in question is to be discovered, examined, and its success or failure as a novelistic technique judged within the work under discussion. The discovery of a particular novelistic function is facilitated by reference to the theory of the novel "genre", not by taking account of the author's expressed intentions nor by a comparison with other authors' novelistic practice; that is to say, that specific novelistic functions of a given technique exist independently of whether authors use it successfully or not, and can be judged by reference to what it does within the text in which it is found. René Wellek and Austin Warren argue that literature is to be evaluated "for being what it is", and what is true of literature in general, is, I believe, true of a specific literary technique:

> Men ought to value literature for being what it is; they ought to evaluate it in terms and in degrees of its literary value. The nature, the function, and the evaluation of literature must necessarily exist in close correlation. The use of a thing-its habitual or most expert or proper use-must be that use to which its nature (or its structure) designs it. Its nature is in potence what in act is its function. It is what it can do; it can do and should do what it is. We must value things for what they are and can do, and evaluate them by comparison with other things of like nature and function.
>
> (Theory of Literature, New York, Harcourt, Brace and World, 4th ed. 1959, p. 238).

Let us take, for example, a specific narrative technique, third-person omniscience, say, as used in a specific novel, Bourget's Le Disciple (Lemerre, 1889). The critic's discovery of the function of third-person omniscient narration in Le Disciple proceeds without reference to the author's intentions however expressed, because, as Michael Hancher remarks on the question of the possible bearing of an author's "programmatic" intention on literary evaluation:

> Judgements to the effect that a work is good or bad because the author, in making it, succeeded in fulfilling or failed to fulfil his programmatic intention [i.e. his intention "to make a literary work of a certain kind"] are defective for two reasons: 1. They are not what they pretend to be: they are not judgements of the work, but judgements of the author. 2. They are not necessarily persuasive even as judgements of the author (his success in a worthless genre does not warrant praise).
> ("Three Kinds of Intention", Modern Language Notes, December 1972, p. 838).[1]

The technique's function can, however, be deduced, I believe, from a confrontation of the technique with the whole work, much as the function of a supporting pillar in a building can be deduced by confronting the structural element (the pillar) with the entire structure (the building). Thus the observant reader soon notices that third-person omniscience is used by Bourget in Le Disciple only in the establishing "frame" narrative which surrounds Robert Greslou's first-person "Confession d'un jeune homme d'aujourd'hui".[2] By confronting the frame narrative with the complete narrative structure one can deduce that the function of the anonymous omniscient narrator in the frame is to establish as clear and objective a picture as possible of the young man before Greslou gives us a first-person subjective account of himself, and then to provide a final objective summary after the

latter tells his story. The "frame" narrator's objectivity and omniscience assure us of a yardstick by which to measure Greslou's authority and veracity as autobiographer. The technique succeeds or fails depending on whether we feel at the end of the novel sure or unsure as to Greslou's reliability or veracity and whether, as a result, we are able or unable to judge with reasonable confidence the degree of responsibility Adrien Sixte must bear for his pupil's rationally "justified" crime.

I said earlier that considerations of the "genre", or of the narrative type within the broad fictional narrative genre, are decisive in enabling a critic to discover and then judge the success or failure of a specific novelistic technique. The same technique, for example, may function differently in different subgenres (the frame in the realist novel may serve to confer authority on a secondary narrative whereas in romance it may be used to create aesthetic distance between reader and story or hero in order to facilitate suspension of disbelief; see chapter six below). "Genre" in this context is to be taken as a descriptive not as a prescriptive or normative term. Warren and Wellek see the difference between the two views of genre as characterizing modern and classical critics respectively:

> Classical theory [relating to genre] is regulative and prescriptive, though its rules are not the silly authoritarianism still often attributed to them...Classical theory...had, too, its hierarchy of kinds, in which not merely the rank of the characters and the style counted as elements but also the length or size (the capacity for sustaining power) and the seriousness of tone...Modern genre theory is, clearly, descriptive. It doesn't limit the number of possible kinds and doesn't prescribe rules to authors.
>
> (Theory of Literature, pp. 233-35).

If the hierarchy of kinds can be abandoned and with it the arrange-

ment of "inferior" and "superior" sub-genres within the main fictional narrative genre itself, we can avoid, for instance, the critical assumption that the nineteenth-century mimetic novel as produced by Flaubert and Balzac represents the acme of novelistic achievement against which all other fictional narrative works of whatever kind must be compared, often to their obvious disadvantage. Such invidious comparisons, in which the assumed superiority of the currently most highly rated type of fictional narrative acts as a goad on critics to prove that the work that interests them should be included in those envied ranks, obstruct clarity of exposition and gravely impair critical impartiality. Much preferable, in my view, is the pragmatic attitude of such "practical" critics as W.C. Booth who rejects any *a priori* hierarchy of fictional narrative types in favour of an analysis of the success or failure of a given narrative kind. Discussing, for example, the *roman à thèse* or committed novel, Booth refuses to accept Flaubert's lack of non-artistic commitment as more satisfying or aesthetically superior to Sartre's belief in the *roman engagé* or *roman à thèse*:

> Flaubert, writing in 1853, claims that...the artist "must have neither religion, nor country, nor social conviction" (*Correspondance*, April 26-27, 1853, III, 183). / Unlike the claim to complete neutrality, this claim will never be refuted, and it will not suffer from shifts in literary theory or philosophical fashion. Like its opposite, the existentialist claim of Sartre and others that the artist should be totally *engagé*, its validity depends on the kind of novel the author is writing. Some great artists have been committed to the causes of their times, and some have not. Some works seem to have been harmed by their burden of commitment ...and some seem to be able to absorb a great deal of commitment...the test is whether the particular ends of the artist enable him to do something with his commitment, not whether he has it or not.
>
> (*The Rhetoric of Fiction*, University of Chicago Press, 1961, pp. 70-71).

Thus the *roman à thèse* can be seen as not intrinsically inferior

to the psychological novel, nor the symbolist or poetic novel inferior to the realistic or mimetic. If the worth of a narrative sub-genre can therefore be judged by analysis of the aesthetic function it serves, so also can the success or failure of its internal fictional techniques be judged by the success or failure of the function they serve.

Within this appreciation of the role of technical function in aesthetic evaluation there is room for comparisons of how different authors use with varying degrees of success or unsuccess the same novelistic techniques, but the technical function exists first, as it were, independent of various novelists' successful or unsuccessful use of it. The functions of spatial setting, for example, will remain relatively constant in works belonging to the same fictional "sub-genre": in a committed novel it will be used in an attempt to manipulate the reader's reaction to the work's thesis, in a symbolic novel it will provide a source of what T.S. Eliot called "objective correlatives" ("Hamlet and his Problems", Athenaeum, September 26, 1919) which suggest characters' moods or fates. Compare for instance the didactic symbolism of the mine in Germinal, which is presented as the capitalists' trained monster swallowing its daily feed of workers' flesh, with the less politically committed symbol of "le domaine perdu" in Le Grand Meaulnes, used to objectify the protagonist's nostalgia and regret for a lost paradise.

The final justification I offer for turning to considerations of "genre" for aid in evaluating the technical functions of novelistic techniques lies in the fundamental notion of appropriateness. It is both naive and unreasonable to criticize one genre for not

being another or to criticize an author for choosing the conventions of one genre over another. Northrop Frye in his comparison of the two distinct narrative sub-genres, Romance and Novel, explains that a "great romancer should be examined in terms of the convention he chose. William Morris should not be left on the side lines of prose fiction merely because the critic has not learned to take the romance form seriously...nor should his choice of that form be regarded as an 'escape' from his social attitude. If Scott has any claims to be a romancer, it is not good criticism to deal only with his defects as a novelist" (Anatomy of Criticism, p. 305). Critics do not seriously advance the idea that because Stendhal does not attach as much importance as Balzac to the description of the external environment in which the action of his novels takes place, he is therefore Balzac's inferior as a novelist. And yet, critics have expected to find the same amount and degree of "deep" psychological analysis in a symbolic novel, whether its symbolism is didactic or aesthetic in character, as in a novel whose aim is psychological analysis. Critics who, for instance, downgraded Le Roman de l'énergie nationale because its characters do not have the psychological depth of an Emma Bovary confused two different kinds of novel and the criteria which govern them. On the one hand, Flaubert's novel avoids any direct political theorizing or serious analysis of the historical importance of contemporary events; the deep psychological probing of the heroine is in large part its "raison d'être". On the other hand, characters in L'Energie nationale make up only one element in a complex rhetorical pattern in which fictional techniques are used to persuade the reader of the logicality of a central thesis and of the

necessity of changing society to put matters right. The inner life of representational characters was consequently much reduced in importance of function and therefore was accorded less attention by the novelist, but this difference in technical emphasis does not make L'Energie nationale inferior to Madame Bovary. Only by comparing like with like, that is, only by comparing works belonging to the same sub-genre within the main genre of narrative fiction, can meaningful critical comparisons be made.

It remains in this introductory statement of method to indicate the aim [3] pursued by the criticism of novelistic techniques based on an appreciation of their internal function in a given work. As we have seen, a specific narrative work of fiction exists within the general narrative fictional genre and more particularly within the narrative fictional sub-genre of which it is a representative. Northrop Frye, for example, finds that there exist four distinct "forms of fiction": novel, confession, anatomy, and romance, and six possible combinations of these forms (Anatomy of Criticism, p. 312). These divisions are descriptive, so the critic can situate the work under examination in its appropriate sub-genre without fearing that by so doing he may lessen its prestige in the eyes of either potential readers or critics. The narrative work is seen to be the artistic sum of its component parts, the principal eight of which I have already listed. By analysing the function of these individual fictional components, and then by reassembling them in order to observe the success or failure with which they function in unison in the work itself, we discover the sum of qualities which, as expressed first in the individual novel, and then in the whole series of novels which an author produced, com-

bine to create the novelist's fictional "world". As we shall see in the conclusion to this chapter, modern critics have suggested as the criteria most helpful to the evaluation of a novelist's world its generic originality, its multivalence, inclusiveness and complexity, and the coherent and mature view of life to be found in it. It is to these criteria that we shall have recourse when we come to judge Barrès' fictional world.

An attempted definition of the individual novelistic techniques to be analysed and judged and a discussion of the way their internal function within a given work is to be discovered

1. Narrative Techniques:

The novelist's solution of the problems of narrative technique (what to develop, what to summarize and in what form, whether in third-person "récit", first-person fictitious memoirs or diary, or in the presentation of a collection of letters by one or by many hands, etc.) shapes the work he presents to the reading public. So important is this shaping influence that Henri Coulet suggests that narrative technique rather than descriptive and pragmatic divisions like "le roman héroïque, le roman d'analyse, le roman de moeurs" etc. can be taken as the central element in the classification of works of fiction: "Plus fondée est la répartition selon la technique: quand le romancier parle seul, sans intervenir, ou à peine, dans son récit, le roman est un roman objectif à la troisième personne; quand le récit est fait par le personnage central qui raconte sa vie, ce sont des mémoires fictifs à la première personne; les personnages écrivent tour à tour et l'action avance par cet échange de lettres dans le roman épistolaire.

Chacune de ces techniques présente diverses solutions aux problèmes de la temporalité, de la vraisemblance, des rapports entre l'auteur et les personnages, entre l'auteur et le lecteur." (Le Roman jusqu'à la Révolution, Paris, Armand Colin, 1967, pp. 15-16). Coulet's three main categories of narrative fiction postdate by almost thirty years an attempt by Robert Brasillach to divide into seven the types of narrative technique used by novelists. In his novel, Les Sept Couleurs (Plon, 1939), Brasillach used a different narrative technique for each episode recounted in each of the seven chapters: "Récit, Lettres, Journal, Réflexions, Dialogues, Documents, Discours", and, because it seems one of the most ambitious and complete lists of narrative techniques currently available, it is a good place to start their analysis. Brasillach did not, of course, write seven complete novels using a different one of his seven techniques in each, and, the interest presented by his experiment is limited as a result. Some of his claims for the capacity of each of the seven to sustain a fictional work of novel length seem open to question. One soon discovers on reading Les Sept Couleurs, for instance, that the arrangement of the seven narrative techniques within the framework of Brasillach's novel is such as to weaken greatly his claim that each one is used individually and independently to recount each separate episode. In fact, Brasillach begins his novel, naturally enough, by using the impersonal third-person technique in which an omniscient narrator presents the two main characters, Catherine and Patrice. Third-person omniscience is the most effective technique for expositional purposes and thus dispenses Brasillach from the burden of having to explain or situate his characters later on,

when, for example, he is using the technique he calls "Réflexions" consisting of quotations from moralists and poets on which the characters meditate in the manner of Montaigne in the Essais. The quotations and accompanying meditations serve of course to reflect and comment obliquely on the characters' attitudes and thus form an additional source of psychological analysis of them. However, without the expositional chapter which precedes it, it remains doubtful whether the technique could at once show the incidents in a meaningful way and the thoughts and sentiments they inspired in the protagonists. Similarly the chapter entitled "Dialogue" is presented in the form of a one-act play which includes temporal and spatial indications in the form of stage directions at the beginning of each of the three "scenes". The indispensable narrative element, the narrator, is thus refined out of existence and any claim the chapter can have to be a narrative proper disappears, if we understand narrative in the very basic and well-founded way that R. Scholes and R. Kellogg define it: "By narrative we mean all those literary works which are distinguished by two characteristics: the presence of a story and a story-teller... For writing to be narrative, no more and no less than a teller and a tale are required" (The Nature of Narrative, Oxford University Press, 1966, p. 4). Thus, as Scholes and Kellogg go on to explain, Henry James's advice to the novelist to prefer dramatic "showing" over narrative "telling", as reported at least by his commentator, Percy Lubbock (The Craft of Fiction, London, Jonathan Cape, 1921, pp. 156-57 and passim), if followed blindly, leads the unwary novelist "in an inevitable circle to the point of condemning the narrative part of narrative literature" (Nature of Narrative, p. 273).

James himself resolved this apparent theoretical heresy by putting the narrative element missing from drama, the narrator, back into the novel, in effect by making the narrator indirectly a character in the "drama" unfolded in his scenically developed novels: the action of The Ambassadors is thus "reflected" through the central consciousness of Strether.

One narrative technique for dramatizing the narrator at least as old as The Arabian Nights or as "new" as Lord Jim is to surround the principal story or stories by a "frame narrative", in which the main narrator appears, is viewed from outside and reveals directly part of his character and sentiments by his words and actions in a dramatic situation. A more complicated form of the frame narrative in which primary and secondary narrators are dramatized is represented by what Bertil Romberg calls the "Chinese-box" narrative in which "tertiary and even quartary narrators" come forward on cue to tell their tale (Studies in the Narrative Technique of the First-Person Novel, Stockholm, Almqvist and Wiksell, 1962, p. 8). An understanding of the device of frame narrative and even "Chinese-box" narrative will be useful when we discuss Barrès' Le Roman de l'Energie nationale and Les Bastions de l'Est.

A récit in the third person is most useful for covering an extended time period, a knowledge of whose events is necessary if the reader is to understand the novel's main incidents; the récit is also useful for presenting an episodic character, the symbolism or significance of whose role in the protagonist's story it is necessary to clarify but not to dwell on at length. Scenes, in which dialogue [4] is the most important component part,

may be used to allow characters to display their inner qualities or beliefs through conversation or action. By the use of the first-person confession or fictional memoir the novelist can achieve maximum intimacy of tone and usually with it maximum credibility, sympathy, even reader identification [5] for his protagonist. The epistolary novel, if more than one correspondent's letters are presented, is a development of the first-person confession or self-analysis with the added temporal advantage which encourages the letter-writer's credibility: such letters are usually presented as having been written immediately after the event described in them, when such an event is fresh in the character's mind and when his own emotional reactions give the impression of being still relatively unadorned by long meditation and careful composition. The introduction into the story of the hero's life of documents purporting to come from official disinterested sources serve to authenticate either his statements about himself or the narrator's account of him. [6] In the case of first-person narratives, the use made of the narrative itself to reveal the character of the narrator should not be overlooked. The choice of the elements, incidents, episodes or events to develop and the inevitable implicit judgements made on the significance of such elements by his choice serve infallibly to characterize the narrator himself, dramatically and in his own words. The psychological information given by such a first-person narrator about himself is implicit, to be untangled by the reader; it is not the deliberate information such a narrator gives within his narrative in which he tells us what he thinks we ought to know about him or will interest us in him. Narrative technique is used in this

instance as a means of exposing unconscious motivation or of making an oblique and possibly ironic commentary on the significance of the story or of the narrator's narrative act itself.

A word must be said about the narrative technique which has been variously described as the author's "interventions" or "intrusions" into the narrative structure he is creating. Since Flaubert it has been fashionable to denigrate any such "undramatic" displacement of the spotlight from the novelist's creatures to the novelist himself: "C'est un de mes principes", wrote Flaubert, "qu'il ne faut pas s'écrire. L'artiste doit être dans son oeuvre comme Dieu dans la Création, invisible et tout puissant, qu'on le sente partout, mais qu'on ne le voie pas" (Lettre à Mlle Leroyer de Chantepie, March 18, 1857, Correspondance, 3e série, Paris, Louis Conard, 1910, pp. 112-13). James Joyce's ironic addition to Flaubert's remark in which the novelist's detachment is compared to that of "the God of creation who remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (A Portrait of the Artist as a Young Man, London, Jonathan Cape, 1968, p. 219) is also well-known. Because of the immense prestige of Flaubert and Joyce as novelists their critical pronouncements have rightly carried great weight among theorists of the novel. It took a novelist of almost equal critical stature to combat what must be counted, however, as this reduction of the novelist's art. On any scale, as E.M. Forster realized in 1927, Balzac's constant interventions enrich the novels in which they are found; in fact, it is arguably Balzac's world-vision which the reader who returns again and again to La Comédie humaine is seeking rather than the further adventures of Rastignac,

Bianchon, Vautrin and the rest.[7] The truth is that commentary comes in many forms in the novel and serves many different functions, and Forster pointed out that some forms of commentary, like Balzac's philosophical excursions, must be differentiated from, for example, those of Thackeray, in which the "puppeteer's" illusion-destroying display of the characters' facility of manipulation is obvious:[8]

> May the writer take the reader into his confidence about his characters? Answer has already been indicated: better not. It is dangerous, it generally leads to a drop in the temperature, to intellectual and emotional laxity, and worse still to facetiousness, and to a friendly invitation to see how the figures hook up behind...Intimacy is gained but at the expense of illusion and nobility...To take your reader into your confidence about the universe is a different thing. It is not dangerous for a novelist to draw back from his characters, as Hardy and Conrad do, and to generalize about the conditions under which he thinks life is carried on.
>
> (Aspects of the Novel, London, Penguin Books, 1971, pp. 88-9).

Once it is admitted that not all forms of commentary are aesthetically indefensible, critical evaluations become possible based on the success or failure with which a specific kind of commentary performs its function in the whole work. Georges Blin, studying Stendhal's novelistic technique, isolated three kinds of authorial intrusion in Stendhal's novels and categorized them as serving either to increase the authority of the narrator, or to display the author's control of situations and characters, or to keep the author constantly and actively present as one element in the triangular narrative situation, the other two being the reader and the characters. (Stendhal et les problèmes du roman, José Corti, 1953, p. 217; Blin totally identifies "author" and narrator, unlike more recent critics like Booth who distinguish between them, as we shall see when dealing with point of view). This

third type of intrusion, Blin puts down to Stendhal's "egotism" which he defines as "l'habitude blâmable de parler de soi" (Ibid., p. 300), and yet, still, Blin quite rightly refuses to condemn it on aesthetic as opposed to on purely human grounds, adding that what offends our sense of what constitutes modesty in social life in no way clashes with the greatly enhanced pleasure Stendhal's ironic sallies against Julien and Fabrice provoke in us as readers. One final type of intervention is mentioned by Michel Raimond as being an aid to credibility although it consists precisely in suppressing omniscient explanations of the narrative's dark areas: "Par ses interventions, le romancier feint de ne pas tout savoir de l'histoire et insiste sur ses ignorances...Ces ruses servent la crédibilité; en conservant aux événements et aux êtres une large part d'opacité, elles laissent oublier que c'est le romancier qui les a inventés. L'expression 'je ne sais', en particulier, revient assez souvent." (La Crise du roman des lendemains du Naturalisme aux années vingt, José Corti, 1967, p. 349). Thus a fully omniscient narrator can benefit from the apparent fallibility which such avowals of ignorance confer on him. But the mention of the narrator's omniscience and of narrative irony warns us that it is almost impossible to separate totally narrative technique, the form of what is narrated, from the vantage point and characteristic vision of he who narrates. We leave the shaping framework for the informing vision.

2. Point of View

> Le narrateur est tout. Il est historien; il a son théâtre; sa dialectique profonde qui meut ses personnages; sa palette de peintre et sa loupe d'observateur. Non seulement il peut réunir les talents spéciaux que

> je viens d'indiquer, mais pour exceller dans son art, il le doit.
> (Philarète Chasles, "Introduction to Balzac's Romans et contes philosophiques ", 1831, Paris, Pléiade, XI, 180).

> La composition dans un roman n'est que cela: un point de vue.
> (Paul Bourget, Nouvelles pages de critique et de doctrine, Paris, Plon, 1922, I, 128).

These quotations, taken from authors [9] whose ideas on the novel differed so greatly from those of modern novelists, show that, even before Henry James and his commentator Percy Lubbock, point of view, which twentieth-century critics have declared an essential element in novel analysis, was already acknowledged in the nineteenth century to be central to an understanding of narrative art. The reader's apprehension of point of view, defined as "the angle from which a fictional work is narrated" (Philip Stevick, The Theory of the Novel, p. 85), and also called the "focus of narration" or "foyer de narration" (Ibid.), determines the significance he will put on the events recounted and governs the value, credibility or reliability he will attach to statements made by the narrator about characters involved in the work. In order to understand and evaluate such statements the critic must first ask himself Romberg's five questions which seek to establish the relationship of the narrator to his narrative: "Who is the narrator? Why does he narrate? When does he narrate? What does he narrate? How does he narrate?" (Studies in the Narrative Technique of the First-Person Novel, p. 83). Once the narrator's distinct identity, motivation, and time-locus have been established, it becomes easier to see how the novelist is using him or her to solve some of the problems that W.C. Booth identifies as being

inherent in the choice of a particular point of view:

> Which particular character shall tell this particular story, or part of a story, with what precise degree of reliability, privilege, freedom to comment, and so on. Shall he be given dramatic vividness? Even if the novelist has decided on a narrator who will fit one of the critic's classifications--'omniscient', 'first-person', 'limited omniscient', 'objective', 'roving', 'effaced', and so on--his troubles have just begun. He simply cannot find answers to his immediate, precise, practical problems by referring to statements that the 'omniscient is the most flexible method', or the 'objective the most rigid or vivid', or whatever...To decide that your narrator shall not be omniscient decides practically nothing. The hard question is, just how inconscient shall he be? To decide that you will use first-person narration decides again almost nothing. What kind of first-person? How fully characterized? How much aware of himself as a narrator? How reliable? How much confined to realistic inference, how far privileged to go beyond realism? At what points shall he speak truth and at what points utter no judgements or even utter falsehood?
>
> ("Distance and Point of View, an Essay in Classification", in P. Stevick, The Theory of the Novel, pp. 106-07).

Booth's subtle formulation of the distinctions between narrators, depending, as it does, on the notions of the person used, the degree of individuation or dramatization of a narrative agent, the amount of scene used as opposed to summary, the degree of commentary, supporting testimony and privilege allowed him, enables us better to answer Romberg's fifth question: "How does [the narrator] narrate?"

And when he does narrate, the first question the reader asks is: What is his authority for saying what he does? As Nathalie Sarraute has convincingly shown, ours is an "Age of suspicion" when readers find the very concept of narrative "omniscience" [10] very difficult to accept. This difficulty placed in the way of the necessary suspension of disbelief, the basic pact between reader and novelist which allows the latter to suspend some of the normal contingencies of experience for aesthetic effect, thus making

possible fictional narrative, is explained, it has been suggested, by the relativistic nature of twentieth-century man's outlook (Scholes and Kellogg, The Nature of Narrative, pp. 276-77). The same presumed refusal to accept dogmatic statements on the part of novel-readers led James to prefer the dramatic method of narration and Sartre to attack the lack of "freedom" of Mauriac's characters, and to propose as a substitute for authorial omniscience and commentary the concept of "subjective" or "durational realism". According to Sartre's theory no Olympian over-view should be possible in a novel because the narrator who is also the protagonist, being totally involved in the events described, can see no further than the present and can know only his own thoughts. [11] Certainly Booth's descriptions of the choice of first- or third-person narrators, or of the degrees of dramatization, or personal involvement of narrators in the stories they relate, as well as his discussion of the degree to which "self-conscious" story-tellers refer to their writing tasks, are all attempts to ascertain precisely the authority of given narrators (The Rhetoric of Fiction, pp. 149-65). Such authority or its absence once discovered by the critic, it becomes possible for him to answer the next essential questions raised by the narrative stance adopted by a novelist: 1. at what distance does he stand in relation to his novel, to his narrator, to his characters and to his reader? and 2. how much, if any, irony is present in the presentation of the narrative, against whom or what is it used, and with what degree of success?

A novelist's successful control of aesthetic distance assures him of reader involvement; under-distancing, as Edward

Bullough argued in 1912 ("'Psychical Distance' as a factor in Art and an Aesthetic Principle", British Journal of Psychology, V, 87-98), produces a work too personal in nature to be enjoyed as art: one thinks of a too thinly disguised autobiographical novel. Over-distancing, on the other hand, makes a work seem improbable, artificial, empty or absurd and the reader will not respond to it: this can be seen as a fault of the schoolboy adventure novel in which a too perfect or intrepid hero can alienate a reader who misunderstands the wish-fulfilling convention of this sub-genre. But variations of distance are also possible within the work itself and control a reader's reactions to author, narrator and characters. Thus the concept of the reader's psychical "movement" towards or away from the characters, narrator or author needs to be appreciated: a reader may greatly dislike (or admire) a character and grow to like (or detest) him in the process of reading the novel (i.e. he may be initially at a certain psychical distance from him and "move" closer or further away); or, insofar as he understands (or misunderstands) the way in which the author's irony with regard to the narrator and characters is working, the reader's response to them will be affected accordingly. Only by charting the movement to and fro, the psychical advances and retreats can the reader follow the ebb and flow of detachment and complicity existing between author, narrator, characters and himself, and in so doing hope to establish the meaning of the work.

The clue to an author's meaning is frequently to be found in the correct interpretation of the irony present in the narrative work. Indeed, Scholes and Kellogg have argued that the "narrative situation is ineluctably ironical. The quality of

irony is built into the narrative form as it is into no other form of literature" (The Nature of Narrative, p. 240). Irony, they believe, is possible precisely because of the psychical or aesthetic distance implicit in the relationship between the four participants in the reading situation and the inevitable degrees of knowledge and ignorance which separate them (Ibid., pp. 240-41). While not wishing to endorse completely this too sweeping identification of the pleasure offered by narrative art with the reader's skill at deciphering an author's ironies, one can agree that irony is indeed a major force to be reckoned with when the meaning of a narrative work is sought. How then is narrative irony to be deciphered and its success or failure determined?

The task is facilitated obviously if we can acquire some understanding of the philosophical nature of irony and its functions. Vladimir Jankélévitch, for instance, defines irony as a means of self-knowledge achieved by contrasting our illusions about ourselves with reality: "L'ironie présente la glace où notre conscience se mire tout à son aise, comme l'écho lui répercute le son de sa propre voix. Et ce miroir...est...le lucide, le sage miroir de l'introspection et de la self-connaissance" (L'Ironie ou la bonne conscience, Paris, Presses Universitaires de France, 2nd edition, 1950, pp. 28-9). The different forms irony has taken, and may take, in narrative are best understood by an analysis of such archetypical concepts as the opposition between Situational, Verbal and Dramatic Irony, Romantic and Cosmic Irony [12] and the various constitutive elements of Irony itself like, for instance, the element of innocence or confident awareness, simulation and

dissimulation, the juxtaposition of two incongruous phenomena, the contrast of reality and appearance, the evocation of a narrator's apparent detachment or impersonality as expressed in dryness or gravity of manner and understatement, or of another narrator's seeming self-disparagement and presentation of himself as a simpleton or ingénu whose innocent questions reveal a deal of hypocrisy or irrational prejudice. This is also what D.C. Muecke, to whom I owe the above list of ironical elements and techniques, calls the "Irony of self-betrayal" and explains in this way: "the ironist withdraws completely and creates characters who unconsciously ironize themselves" (Irony, London, Methuen and Co., 1970, p. 59). This device of unconscious self-betrayal, usually by a first-person narrator, used with such conspicuous success by Gide in La Symphonie pastorale to criticize indirectly a hypocritical main character, works by creating a feeling of collusion between reader and implied author who wink and nudge each other behind the character's back, as it were, at each hypocritical rationalization he makes. This irony which goes unperceived by the narrator or characters but is apprehended by reader and implied author, depends largely, of course, on the choice of point of view and also on the tone adopted, as Gustave Kahn realized in 1903: "Un roman est ironique d'après la position même de son sujet; il peut être ironique tout au long sans qu'une seule phrase prête au sourire. Cela dépend du point où l'auteur se place pour envisager la vie: cela dépend du ton qui lui est dicté par la nuance de sa contemplation pour analyser la vie. Cela dépend de la façon dont il pose ses personnages, et du degré de sérieux qu'il leur accorde en regard de la vie générale, universelle, qui les baigne tous,

observateurs et observés." ("L'Ironie dans le roman français", La Nouvelle Revue, sept.-oct. 1903, p. 529).

Were it not for the extra dimension that consideration of the ironic possibilities inherent in the four-sided reading situation brings to the understanding and critical enjoyment of narrative works, one might be justified, like Forster (Aspects of the Novel, pp. 85-8) in questioning the value placed by modern critics on the central importance to novel analysis of point of view. But analysis of point of view can be useful, particularly when one is trying to understand narrative irony, as I hope to show when dealing with Le Culte du Moi. However, our doubts on the essential importance of such analysis will serve to save us from the error of the earliest analysts of the technique. Their normative application of Henry James's remarks on point of view was used to depreciate omniscience in favour of subjectivism as the most desirable characteristic of the narrative voice. We must rather adopt, as our criterion for judging the different points of view from which a novel may be narrated, effectiveness, or the suitability of a given technique for achieving certain kinds of effects. In this way we can avoid what R. Bourneuf and R. Ouellet call "la vanité de tout jugement de valeur porté a priori sur tel et tel mode de narration" (L'Univers du roman, Paris, Presses Universitaires de France, 1972, p. 94).

3. Plot, Structure

Aristotle's famous remark that well-constructed plots should have three clearly distinguishable parts, a beginning, a middle and an end ("On the Art of Poetry" in Classical Literary Criticism,

translated by T.S. Dorsch, London, Penguin Books, 1965, p. 41) seems to me to represent the fundamental proposition on which any serious discussion of plot must be based because it posits indirectly the necessity of the creation and resolution of tension [13] as the essential factors regulating the satisfied pleasure a reader derives from a well finished work of art. However, this belief in the necessity of plot as the organizing force in narrative does not mean that Bourget's concept of novelistic plot or, to use his expression, "composition", based as it is on an analogy with the essentially dramatic plots of classical Greek or Racinian tragedy needs to be blindly accepted. Bourget's definition of composition as "cette mise en place des épisodes...ce processus de la narration qui permet d'assimiler un livre ainsi établi à une sonate, qui a son prélude, son andante, ses variations et son finale" (Nouvelles pages de critique et de doctrine, I, 61), rejected by Thibaudet in Réflexions sur le roman (Gallimard, 1938, pp. 11-27), led Bourget to declare War and Peace and L'Education sentimentale flawed by their lack of "composition". This too narrow concept of plot, which presumably sees Aristotle's "beginning, middle and end" as synonymous with the "exposition, crisis and dénouement" to be found in dramatic works, fails to take account of the narrative form's vaster dimensions and consequently greater potential complexities and indeed, in so doing, overlooks the distinction Aristotle himself drew between "dramatic" and "epic" plots ("On the Art of Poetry", trans. Dorsch, p. 67). The exposition, presented in a handful of scenes in a tragedy, might take whole volumes of a multi-volume narrative work. Who, for instance, would care to delineate to the exact page the place

occupied by exposition as opposed to "crisis" and "dénouement" in A la Recherche du temps perdu, but who, on the other hand, would deny that Proust's work possesses a strong sense of structure and composition? That there are novels dramatic in composition no one would deny (La Peste's structural resemblance, for example, to a five-act tragedy is clear), but that there are also novels in which the dynamic, sequential and organizing element of plot is developed in an altogether looser, less condensed and more complex fashion, and that neither plot-form is intrinsically superior to the other must be recognized and accepted. Once again functional rather than prescriptive or normative considerations will be most useful for the evaluation of a novelistic technique, in this case, plot.

If it is allowed that creation and resolution of tension are necessary to the existence of plot, we can go on to look at its constituent elements and to catalogue its various possible types or categories. We can begin by agreeing with Forster's view that the constituent parts of plot are chronology and causality, with more emphasis being placed, in the case of the narrative plot, on the latter (Aspects of the Novel, p. 93). We must next express our gratitude to critics like Jacques Souvage for their definitions of plot constituents like subplot ("any minor plot coincident with the main plot", An Introduction to the Study of the Novel, Gent, 1965, p. 87), counterplot ("any plot contrived to defeat another", Ibid.), "foreshadowing" and "narrative strategy".[14] After identifying as many as possible of the devices which can be arranged to form a plot we will be closer to seeing plot as the agent which creates and organizes the whole narrative structure, and can accept

the idea expressed by Wellek and Warren that "The plot (or narrative structure) is itself composed of smaller narrative structures (episodes, incidents)...the plot of the novel is a structure of structures" (Theory of Literature, p. 217). [15] Next, after having identified some of the parts common to all plots we can examine what distinguishes different types of plot from each other.

To do so, we will find it helpful to consider, along with R.S. Crane, the three elements contained in plot: Action, Character and Thought, and we can agree with him that

> plots will differ in structure according as one or another of the three causal ingredients is employed as the synthesizing principle. There are, thus, plots of action, plots of character, and plots of thought. In the first, the synthesizing principle is a completed change, gradual or sudden, in the situation of the protagonist, determined and effected by character and thought (as in Oedipus and The Brothers Karamazov); in the second, the principle is a completed process of change in the moral character of the protagonist, precipitated or moulded by action, and made manifest both in it and in thought and feeling (as in James' The Portrait of a Lady); in the third, the principle is a completed process of change in the thought of the protagonist and consequently in his feelings, conditioned and directed by character and action (as in Pater's Marius the Epicurean).
>
> ("The Concept of Plot", text given in Stevick, The Theory of the Novel, pp. 141-2).

Crane's idea that a "completed change" comprehends the process implicit in Aristotle's idea of plot as a well-rounded action proceeding from beginning to end, and his identification of the three "causal ingredients" enables us to describe novels as being novels of action, of character, or of thought simply by reference to what happens to their protagonist. This is useful because it obviates the necessity of making a statistically based value judgement as to whether Madame Bovary, for example, is a novel of character or a "roman de moeurs". It is clearly a novel of character,

and no calculation of the number of pages devoted to the psychological analysis of Madame Bovary as opposed to the number given to the analysis of "moeurs de province" to contrast the two elements placed in juxtaposition in the novel's title and subtitle, is necessary as proof: the novel's structure is based on the completed change occurring in Emma's moral nature, from youthful idealism to mature disillusionment, as a result of her situation as a frustrated provincial housewife.

In order further to differentiate, within these three major plot sub-divisions, distinct categories of plot we will make use of Norman Friedman's six "plots of fortune" (in which "plot of fortune" corresponds roughly to Crane's "plot of action"), four "plots of character", and four "plots of thought" ("Forms of the Plot", in Stevick, Theory of the Novel, pp. 156-58). Friedman defines the three key concepts, thought, character and fortune, by reference to the "three key variables around which plots are built: 1. the protagonist's state of mind; 2. his character and behaviour; 3. his situation in regard to the external environment" (Ibid., p. 151). Thus the protagonist's "fortune" encompasses everything which affects his position in the society of his fellow men: his "honour, status and reputation, his goods, loved ones, health and well-being" (p. 156), and is revealed by what happens to him in the world of action. The six plots of fortune delineated by Friedman range from the most primitive, the "Action" plot whose aim is simply to sustain the reader's curiosity and desire to know "what happens next", to the "Pathetic" plot in which a "sympathetic protagonist undergoes misfortune through no particular fault of his own" (p. 158); the "Tragic" plot in which a capable and

sympathetic protagonist makes a serious mistake and is condemned; the "Punitive" plot in which a strong but initially unsympathetic protagonist suffers a well deserved misfortune; the "Sentimental" plot ("a sympathetic protagonist survives the threat of misfortune and comes out all right at the end", p. 160); and finally, the "Admiration" plot in which a sympathetic protagonist's nobility of character brings him better fortune, rounds out this first main category. Of the four "plots of Character", three, namely the "Maturing", "Reform" and "Testing" plots see a change for the better in the protagonist's moral nature after he has grappled with his conscience (pp. 161-62). The fourth, the "Degeneration" plot, which seems to me by far the most characteristic of French as opposed to English fiction, involves a change for the worse in an initially sympathetic protagonist, who, because of some crucial loss, goes from bad to worse physically and morally (p. 163). One has only to think of some of the greatest nineteenth-century French novels to see that Illusions perdues, Le Père Goriot, Madame Bovary, L'Assommoir, and Les Déracinés are novels of degeneration. Finally, Friedman's four "Plots of Thought" also involve three improvements in the protagonist's ideas or attitudes: in the "Education" plot, the attitude to himself or to society or to life in general of an inadequate protagonist improves; in the "Revelation" plot a protagonist learns the truth of his real situation and is able to make a decision and act accordingly; and in the "Affective" plot, a protagonist experiences a change in feeling leaving him more hopeful or contented, or possibly more sad and resigned. The fourth plot of Thought, the "Disillusionment" plot, focusses on the fall in a protagonist's idealism consequent on his physical

and mental degeneration. Each of these fourteen forms affects the reader in a different way, of course, depending on the relationship he establishes initially with the protagonist and on the way this relationship develops as the plot unfolds. Friedman does not claim, naturally, that these are the only possible archetypal plot-structures. They do, however, represent a useful body of types with which to approach the analysis of a novel's plot.

A different way of categorizing plots is by considering them as being characterized by the narrative sub-genre in which they are used and by the nature of the protagonist they involve. Scholes and Kellogg, for instance, contrast seven "kinds" of plot as they are used in seven separate narrative sub-genres: epic, history, biography, autobiography, romance, didactic or mimetic narrative (The Nature of Narrative, pp. 208-33). In the epic plot the hero is seen in terms of his achievements, a fact making for a simple picaresque, linear narrative structure, in which descriptions of violent, amatory or unfortunate exploits (depending on whether the plot is based on true or mock epic), succeed one another and are strung together to form the incident-filled wanderings of the main character. Examples of works in which such forms of the epic plot are used might be seen as the Iliad, Tom Jones or Don Quixote respectively; the Odyssey, or its modern counterpart, Ulysses, contains examples of all three. The temporal limits of the biographical or autobiographical plot structure are particularly apt to form the beginning and end of a plot involving a central character, coinciding as they do with his birth and death. One must not however forget the important proviso that resolution of tension

cannot come in the autobiographical plot with the death of the hero since it would be considered unlikely that he could describe it himself. It can, however, immediately precede his death, as in L'Etranger, or post-date his death necessitating an "editorial" addition which rounds off his story, as in Adolphe. A more natural resolution of the autobiographical novel is a completed change in the protagonist's inner life, as, for example, in Le Culte du Moi, as we shall see, or when René tells his friends that he has decided to turn from a life almost totally devoted to melancholic introspection in favour of a more sociable relationship with his fellow men. This latter exemplifies the didactic plot in which the hero's adventures or disasters are used to teach a lesson and in which his resulting happiness or misery either represent rewards or punishments for conduct of which the author approves or disapproves and wishes to dispose his reader either in favour of or against, or result from his involvement in a historical situation which the author of a roman à thèse is describing from a particular ideological standpoint. Barrès used the latter form in L'Energie nationale to criticize the overcentralization of contemporary French society: the five Lorrainers who consciously seek to uproot themselves suffer the physical, moral and emotional consequences of their decision, whereas Roemerspacher and Saint-Phlin avoid the misery which in various forms afflicts their comrades in Paris.

Plot was devalued in mimetic narrative by such French realists as the Goncourt brothers and Flaubert. Edmond de Goncourt declared, to Jules Huret in 1891, that he favoured "un roman sans péripéties, sans intrigue", adding: "J'ai tout fait pour tuer le romanesque, pour en faire des sortes d'autobiographies, de mémoires de gens

qui n'ont pas d'histoires" (Enquête sur l'évolution littéraire, Paris, Bibliothèque Charpentier, p. 168). Flaubert's famous remark expresses the same depreciation of plot: "Ce qui me semble beau, ce que je voudrais faire, c'est un livre sur rien, un livre sans attache extérieure...un livre qui n'aurait presque pas de sujet ou du moins où le sujet serait presque invisible" (Letter to Louise Colet, January 16, 1852, Correspondance, Conard, 1910, II, 86). Taking their plots from "faits divers" chanced upon in newspapers or in old press accounts of trials, or from the commonplace lives of their own acquaintances or servants, novelists like Stendhal or the Goncourt brothers, sought to bring the events described in novels out of the realm of the impossible or possible, and even to abandon improbable incidents in order to remain strictly within the bounds of probability in the plots they used.[16] The ultimate form of "unplot" is the "tranche de vie" in which the aim is to reproduce rather than rearrange the basic données furnished by everyday experiences and Gide's criticism in Les Faux-Monnayeurs that the limits the Naturalist placed on a plot's dimensions were merely linear and chronological, rather than complex and multi-dimensional (Romans, récits et soties, oeuvres lyriques, Pléiade, 1958, p. 1081) is well justified.

One final form of plot of interest to us because Barrès discussed it during the period when he wrote his last two novels, is the form which has been called the "musical" plot. Scholes and Kellogg explain as follows the analogy contained in the expression:

> Music, like painting has been pressed into service by narrative artists seeking new varieties of tension and resolution to supplant the traditional culmination of stories...Proust's novel is rhythmic and musical in the way situations are repeated as variations on a theme,

> in the way characters group, separate and regroup themselves in a dance to what Anthony Powell has called The Music of Time...Proust's, Powell's, and Durrell's major works all nod at traditional plotting of the autobiographical and chronological kind, but they combine this with more serious attention to theme and variations. Where Galsworthy and Bennett gave most of their allegiance to time, these writers give theirs to music, having found in that art an aesthetic principle which enables them to deal with time more creatively, as time is dealt with in music, and achieve beauty of form without sacrificing characterization to the resolution of a traditional plot.
> (The Nature of Narrative, p. 238).

Musical plotting was seen by Jacques Rivière as a reaction by symbolist novelists against the rigidity and artlessness of the sociological case study that the totally mimetic novel was in danger of becoming. He, in his turn, condemned such musical plotting saying that the Symbolist novel was poetic or musical at the expense of plot and incident which were left hanging in favour of the presentation of an emotion in which "objets, événements, sentiments, tout est confondu à nouveau, et forme une vague et tournante symphonie" ("Le Roman d'aventure", La Nouvelle Revue française, mai-juillet 1913, IX, 930). Rivière sought to banish from the novel "le rêve" and "les discours immobiles" in favour of "la parfaite actualisation d'un roman...sa parfaite activité" (Ibid., IX, 932). More recent critics like Robbe-Grillet have once more rejected the idea that incidents articulated in a well-rounded structure are necessary in the novel, and have even sought to suggest that the construction of such plots is impossible in the unsure atmosphere of the relativistic twentieth century: "Raconter est devenu proprement impossible", Robbe-Grillet writes, "...ce n'est pas l'anecdote qui fait défaut, c'est seulement son caractère de certitude, sa tranquillité, son innocence" (Pour un nouveau roman, Gallimard, "Idées", 1964 , pp. 37, 38).

I believe, however, that plot has a functional role to play in narrative fiction as a shaping, articulating force. It is, as Ivy Compton-Burnet writes, the skeleton of the novel: "A plot is like the bones of a person...the support of the whole" (quoted in M. Allott's Novelists on the Novel, p. 249), and it is from the point of view of the plot's functional necessity in the whole narrative work that I shall be looking at Barrès' plots.

4. Character

Analysis of the function characters serve in narrative allows us to avoid two most influential but unrewarding attitudes to the importance of character in fiction. According to these two theories which are in absolute opposition and of which the second is probably a reaction against the first, characters are either all important or of no importance to narrative; they are either a meaningful imitation of humanity or simply words on a page. In nineteenth- and early twentieth-century novel criticism it was assumed that the purpose of the novel was to create "living" characters. Virginia Woolf was using Arnold Bennett as the representative of the whole genus of like-minded novelists when she questioned his concept of the central importance and essentially dramatic nature of character: "The foundation of good fiction is character creating and nothing else [Bennett says]...If the characters are real the novel will have a chance; if they are not, oblivion will be its portion" ("Mr. Bennett and Mrs Brown", text given in R. Scholes, Approaches to the Novel, Scranton, Penn., Chandler Publishing Co., 1966, pp. 187-88). By "real" characters, I take it Bennett means those which have more frequently been called "living" characters and whose great quality has been seen as their resem-

blance to living people or types and their capacity for convincing the reader that they are as "real" as people met in his everyday life. [17] But when we ask how this analogy between living people and abstract notions is to be sustained, how fictional characters are to be made to seem "real", novelists and critics are by no means in agreement. For example, Thibaudet's famous statement which so impressed Gide: "le romancier crée ses personnages avec les di - rections infinies de sa vie possible, le romancier factice les crée avec la ligne unique de sa vie réelle" (Réflexions sur le roman, p. 12) denigrates directly autobiographical in favour of imaginary characters. Bergson, on the other hand, believed that the more autobiographical the character the more he "lived": "Si les personnages que crée le poète nous donnent l'impression de la vie, c'est qu'ils sont le poète lui-même, le poète multiplié, le poète s'approfondissant lui-même dans un effort d'observation intérieure si puissante qu'il saisit le virtuel dans le réel et reprend, pour en faire une oeuvre complète, ce que la nature laissa en lui à l'état d'ébauche ou de simple projet." (Le Rire, Paris, Félix Alcan, 8th edition, 1912, p. 172). But even if complete agreement on exactly what constitutes a "living" character could be achieved, Virginia Woolf's objection to the value judgement implicit in the choice of which characters live or do not live would still remain to be answered: namely that "there is nothing that people differ more about than the reality of characters" (in Scholes, Approaches to the Novel, p. 194). A critic's only recourse against the accusation that he is seeking to impose on others his own subjective impression of characters that "live for him" would be an appeal to a critical consensus (expressed in some form like "surely everyone would agree

that Rastignac, Julien Sorel, Madame Bovary, [au choix] lives!"). Thus definitions of living character are mutually contradictory and the choice of who represent fiction's living characters difficult to justify.

Similarly, the parallel concept of characters who at some point during the creation of a work of fiction, "take off", as it were, and, having escaped their creator's control, go on to live free as air and to develop in total independence of him, is difficult to define and almost impossible to justify. Sartre, in his already quoted criticism of Mauriac's powers as a creator of "living" character implies that "living" and "free" are synonymous notions when applied to fictional characters: "Voulez-vous que vos personnages vivent? Faites qu'ils soient libres", and surprisingly, Mauriac's own stated position had always closely accorded with this view: "plus les personnages vivent", Mauriac had written in 1933, "moins ils nous sont soumis" ("Le Romancier et ses personnages", in Oeuvres romanesques, Paris, Flammarion, 1965, I, 14). Gide, of course, was the great proponent of the liberty of characters [18] but even he was forced to admit that such a concept was "une affaire sujette à caution" (in Pierre Lafille, André Gide romancier, Paris, Hachette, 1954, see pp. 478-80). Paul Valéry, on the other hand, ironically exposed the "liberty" of characters by reaffirming the powers of the novelist when he wrote "Nous avons le droit de tuer un personnage de roman ou de lui faire grâce; de changer la destinée en cours de route; de modifier son caractère ou son milieu pour lui placer tel mot dans la bouche. Qu'importe! le lecteur n'assiste pas aux 'essayages'". ("Entretiens", La Revue Universelle, August 1, 1925). Even more unequivocal is J.-L. Curtis' statement in 1950: "un personnage roma -

nesque n'est rien d'autre que la projection de la volonté du romancier. S'il agit de telle façon, c'est que le romancier l'exige; s'il prononce telle parole, c'est le romancier qui la met dans sa bouche" (Haute Ecole, p. 167). Thus the degree of "liberty" possessed by a character is no longer regarded as the great evaluative criterion it may have seemed to some French critics between the wars.

Critical reaction since the war has sought greatly to reduce the belief in the solidity of specification and hence belief in the life or liberty or even individual existence of fictional characters. Thus we find Miriam Allott asking: "Is character then, the most important element in the novel? The figures who inhabit the world of fiction are such anomalous abstractions that one approaches the whole question of characterization with considerable misgiving. 'Homo fictus', as Mr. Forster rightly reminds us [in Aspects of the Novel, chapter 3] is a totally different species from 'Homo sapiens'. He is deprived of a great many ordinary human characteristics because these are not relevant to the novelist's design" (Novelists on the Novel, p. 197). Her reduction of character to "abstractions" which form only "a single important element in the imaginative statement made by the whole novel" (p. 207), is emphasized by Martin Turnell who sees them as mere "verbal arrangements" (The Novel in France, London, Hamish Hamilton, 1950, p. 6). Robbe-Grillet dismissed character completely as one of the "notions périmées" used in criticism of the novel (Pour un nouveau roman, pp. 31-3), while Jean Sur was so far from thinking of them as "living" entities as to compare them to "des gouttes de cire tombées d'une bougie...sur le point de prendre. Leur façon de

se présenter, c'est d'arriver mourants, à bout de souffle" (Europe, numéro spécial "Le Roman par les romanciers", October 1968, p. 238). These extreme views do not, in my view, destroy the notion of fictional character, but they do make the reader less credulous, less eager to believe in their reality or existence. The danger to narrative fiction of such criticism is, as Dina Dreyfus notes: "Lire un roman, c'est croire. Démystifier, c'est briser cette croyance...le roman doit mystifier ou renoncer" ("Le Nouveau roman", Esprit, juillet-août, 1958). If the novelist refuses the convention of the suspension of disbelief, so may the reader who may simply turn to other narrative (historical, non-fictional) works which satisfy his need to lose himself in the life of a credible main character. It might be argued on the other hand, that far from destroying the notion of character, such a debunking attitude to their "existence" has merely changed 1. the nature of the character presented and 2. the reader's reaction to him--(if a reader finds identification with Mathias, the main character of Le Voyeur difficult, he finds a more wary and perhaps more mature because less gullible relationship with him infinitely easier and more rewarding.

Adoption by the critic, however, of a different way of evaluating character, namely by considering the success or failure with which they perform their specific function within the narrative work under discussion, enables him to overcome the necessity of choosing either of these two extreme attitudes to character creation, and allows him at the same time to analyse the various functions served by different categories of characters. For not all characters are "flat" or "round" (uni- or multi-

dimensional) and for a functional reason: they have different tasks to perform and so no ready-made hierarchy can be said to exist which determines that "round" or "living" characters are superior in essence to "flat" or archetypal. Scholes and Kellogg, in The Nature of Narrative, state clearly the democracy of functional characters when they write: "To suggest that one order of characterization is better than another is folly. To recognize that differences exist is the beginning of wisdom" (p. 161). If "flat" characters can have as much functional value as "round", then it becomes possible to justify the value of didactic characters (those used by an author to teach a lesson) or thesis characters (those used by an author to dramatize, discuss and represent a specific idea). By substituting functional for normative criteria of character, we can see, for instance, that Forster's distinction between "flat", "round" and "intermediate" characters is not necessarily inspired by his preference for psychological depth over illustrative or technical function. [19]

Forster's three categories become in W.J. Harvey's system of character categorization, according to function, "Protagonist, Background and Intermediate" characters (Character and the Novel, London, Chatto and Windus, 1965, pp. 56-8) without adding much that is new, except that he does give two examples of "Intermediate" characters: the "Ficelle" and the "Card". [20] Bourneuf and Ouellet add one more to these three main types when they write of a protagonist who is used by the novelist as his "porte-parole" (L'Univers du roman, pp. 171-72). But these four fairly obvious functional distinctions between principal, episodic and atmosphere-creating or didactic characters respectively are made more subtle

if we adapt to characters in narrative fiction the theory of character function that Etienne Souriau applied to dramatic works. Souriau sees dramatic action as a developing interplay of forces and conflicts, each of which is represented functionally by a character or by opposing characters: "Une situation dramatique, c'est la figure structurale dessinée dans un moment donné de l'action par un système de forces...incarnées, subies ou animées par les principaux personnages de ce moment de l'action" (Les Deux cent mille situations dramatiques, Paris, Flammarion, 1950, p. 55). The six "forces", which by entering into conflict provide, according to Souriau, all potential "dramatic situations" are personified by the following six characterological types: 1. The prime mover or dynamic force who sets the action in motion by wanting or fearing something or someone; 2. his opponent who seeks either to prevent him from achieving his desire or to increase his fear dramatically; 3. the object of his desire or fear; 4. the beneficiary of the action, when the beneficiary is not also the action's prime mover (e.g. Oriante in Un Jardin sur l'Oronte benefits from Isabelle's efforts to make possible the liaison with Guillaume; in this part of l'Oronte, Isabelle becomes an episodic prime mover); 5. the helper or helpers who second the efforts or serve as conversational foils of each or all of the four characters already mentioned; and finally, 6. the judge or arbiter, who sums up at the end of the narrative and lists the winners and losers in the dramatic action just completed (in l'Oronte this task is performed by the bishop of Antioch). Obviously Souriau's theory has its limitations when applied to narrative literature: it is most useful for analysing relatively short works, or works

in which there are many different characters, each of which only serves one function throughout. The reason is clear: Souriau was speaking of function in dramatic works, which are much shorter than most novels with an inevitably more simplified yet more intense action in which each episode must contribute directly to the climax of tension. The novelist on the other hand has more space and time at his disposal; he can multiply incidents merely to suggest duration, introduce non-essential episodic characters, or secondary narratives, indulge in the long or short descriptive passages absent from dramatic works, and, most important, develop at great length one or a number of central characters with the result that all of Souriau's six forces present in dramatic action can become dominated by two or three, or even by a single character. In a novel as complex as Illusions perdues or Le Rouge et le Noir, for instance, Rubempré or Julien Sorel are at once "prime movers", beneficiaries and judges of the action and their complexity of motive and function expose the tendency to oversimplification of Souriau's theory of character function when applied to long narrative works. Despite their flaws, however, Souriau's analysis of roles, and Harvey's or Forster's categories of character do enable us to understand better the function of character in fictional works and their ideas will aid in the analysis and evaluation of Barrès' characters and their functions.

5. Time and Space in fictional narrative

As Ian Watt points out in The Rise of the Novel (London, Penguin Books, 1963, p. 26) specificity in the treatment of Time and Space is the necessary condition if one is to substitute the

creation of individual characters for that of timeless archetypal wanderers as a criterion determining excellence of narrative achievement; if, that is, the mimetic novel is to replace the picaresque fictional form. But, it follows also from this, that only if this criterion is accepted does particularization of Time and Space become a governing principle for narrative. Non-realistic fiction should not then be taxed with its temporal incoherence or anachronisms nor with its non-realisation of spatial setting.

If this is so, why need any care at all be given to the treatment of Time or Space in narrative? Forster's already mentioned belief in the importance of time to plot also extends to the importance of time in the novel, thus providing a first answer to the question: "In the novel", he writes, "the allegiance to time is imperative: no novel could be written without it...the basis of a novel is a story, and a story is a narrative of events arranged in a time sequence" (Aspects of the Novel, pp. 37-8). But it is A.A. Mendilow who best expresses the central importance of the function of time in the construction of narrative fiction:

> Time affects every aspect of fiction: the theme, the form, and the medium--language. The novel is not a 'pure' art; it must have a subject, related, no matter how exiguously, to the world we live in and know through our senses. The theme must deal with the behaviour of human beings who act, feel and think in time and are subject to all its vagaries, varieties and variations... Fiction, even at its most shapeless, is bounded like every art by a limiting frame that gives it its form; the writer must devise techniques so to modulate that form that it will most adequately convey his intentions to the reader. A novel, even at its longest, must come to an end; the writer must plan his beginning and ending, and his whole work must provide within itself the reason why these should fall where they do and not elsewhere... The medium of fiction, language, imposes the most fundamental limitation on the writer's art and conditions the "what" no less than the "how" of his writing. Language...

> is a medium consisting of consecutive units constituting a forward-moving linear form of expression--subject to the three characteristics of time,--transience, sequence and irreversibility.
> (Time and the Novel, p. 31).

The novelist creates or relaxes suspense by variation of tempo (by alternating violent action with descriptive passages, for example); he has recourse to the passage of time to explain causation, and to provide sequence and continuity between incidents. Some of the problems the treatment of time presents for a novelist Mendilow outlines as follows: "How can a novelist...convey the impression of simultaneity, of backward and forward movement, of immobility in Time...immediacy and duration?" (Ibid.). He points out the difference between chronological and fictional time (i.e. time by the clock as opposed to the great lengths of time summary or foreshortening [21] make possible in the novel). Flashback [22] and the story within a story (the "récit", digression or what Mendilow calls the "purposed longueur", pp. 74-5) he mentions as examples of time shaping the narrative technique used in a narrative work. Time affects the plot when the novelist uses chronological indications to articulate the events, incidents and episodes recounted. Time can affect the point of view from which the action is seen if, for instance, the novelist has taken care to endow a narrator with an anachronistic set of attitudes, beliefs or modes of expression in order to create a temporal distance between him and the author's contemporary readers. Time as it affects spatial description is clearly reflected in the degree of care an author accords to reproducing the concrete details of external existence in a particular time period. The two extremes of such an attitude to the spatial description of a specific

period might be indicated by opposing the exhaustively documented and apparent "photographic" accuracy of Flaubert's rendering of Carthage in Salammbô with the poetically stylized suggestion of thirteenth-century Syria offered by Barrès in the non-realistic Un Jardin sur l'Oronte where interest does not rely on accuracy of detail.

Another temporal dimension existing in the reading situation is indicated by the difference between what Mendilow calls the "Time-loci of reader, writer and theme". [23] The difference between the three temporal viewpoints becomes critical in the historical novel or the roman à thèse, both of which sub-genres are of interest to a critic of Barrès the novelist. The political or philosophical interpretation placed upon historical events by an author who is or has recently been personally involved in them is likely to differ from the interpretation of an author who lived the hermit-like existence of a Flaubert or alternatively who lived too late to take part in the historical events he has chosen to describe. Similarly the effort of imagination needed by a reader to recreate historical events and project himself into them will vary to some extent according to their temporal remove from him. If the novelist treats current events at too close a temporal distance, he risks the almost inevitable incoherence of a short view, but gains in involvement among readers who while reading fiction, like to believe they are reading fact. This lack of discrimination in a novel's first readers can be exploited to advantage by the author of a roman à thèse in order to convince them that a certain "abuse" needs correcting or that they should support a particular side in a current conflict, but later generations of readers

ought to discern more easily such attempted manipulation. Examples of novels where reader manipulation has become increasingly evident to later generations are provided by Germinal (pro-workers, anti-bourgeois), L'Appel au soldat (pro-Boulanger, anti-Parlement), La Condition humaine (pro-socialist, anti-capitalist), etc. The theme of a novel deliberately chosen to reflect a subject of current concern at the moment of its first appearance can subsequently lose or regain currency as the novel's subject either subsides into unimportance or returns to the headlines. As such themes fluctuate in interest for readers, so will the narrative works in which they are developed.

How is the function played by time in narrative fiction to be discovered and analysed? The most practical and comprehensive method seems to me to have been suggested by Guy Michaud for whom time is "le principal auxiliaire du romancier" (L'Oeuvre et ses techniques, p. 139). Time in all its aspects, each mention of it or each occasion when it affects characters, action or theme is to be noted in order to discover the ways in which the author has constructed his fictional time period, and also the ways in which it diverges from chronological time (the difference Michaud implies, represents the creative element of temporal representation in fiction):

> Il est donc essentiel de noter à la lecture toutes les indications de temps et de durée que l'auteur a pris soin de donner, mais d'étudier les traitements qu'il leur fait subir et d'en chercher les raisons, que celles-ci soient d'ordre psychologique, esthétique ou dramatique. Il faudra étudier en particulier le découpage du temps, sa répartition entre les diverses parties et les divers chapitres de l'oeuvre, ainsi que le choix des moments privilégiés pendant lesquels le romancier semble ralentir sa marche avec complaisance, comme s'il voulait nous faire mieux savourer chaque minute. Bref, il s'agit de comparer au temps objectif le temps réel

> du roman, c'est-à-dire le temps subjectif selon lequel le romancier fait vivre son lecteur. Comparaison toujours instructive et féconde, surtout si celui-ci prend soin d'être attentif au moyen essentiel par lequel l'auteur parvient à suggérer ce temps subjectif: l'emploi des temps de verbe. On saisira là, dans les modulations verbales, dans les passages de l'imparfait au présent, du plus-que-parfait au passé simple, la façon dont il joue avec le temps, pour le plus grand plaisir ou la plus grande édification du lecteur, et surtout pour son plus grand intérêt.
> (Ibid., p. 140).

Methodical application to Barrès' novels of this seemingly all-encompassing analysis of temporal functions in fictional narrative ought to reveal his creative attitude to such problems as well as the temporal texture [24] he employed to solve them.

The amount and function of spatial representation in narrative fiction can vary considerably, although, according to Gérard Genette at least, the writer of narrative can choose how much background description to include in his work more easily than he can choose to exclude such description totally: "Il est plus facile de concevoir une description pure de tout élément narratif que l'inverse, car la désignation la plus sobre des éléments et des circonstances d'un procès peut déjà passer pour une amorce de description" ("Frontières du récit", Communications, no. 8, 1966, p. 158). The nature as well as the amount of spatial representation varies with the novelist and with the narrative sub-genre used: particularized background description, for instance, is one of the distinguishing marks of the novel, which more than any other fictional sub-genre of like length (romance, confession, anatomy, etc.) seeks to create a believable spatial framework in which its characters are located. Thus the place from which events are perceived as well as the psychological point of view of the observer-narrator conditions the story told, a fact which increases the

importance of an author's choice of spatial co-ordinates (shall the action take place in one country or in a number, in one or in several towns or cities, or within a single room?). The answer to such questions will depend on the function background description fulfills within the narrative work, for the discovery of this function within the work examined will answer many questions on the meaning contained and total effect achieved therein. Let us first dispel any illusion that by description is meant any attempt at "fine writing" over which the critic feels impelled to rhapsodize simply because such descriptions fill pages of the work under analysis (the point of the pages describing the Mississippi at the beginning of Atala is not that they are simply "fine" anthology pieces, detachable without loss to the novel, but rather that they depict the earthly paradise which by its beauty will render the heroine's tragic death the more poignant, and as such successfully perform a function vital to the reader's appreciation of her story). The functions descriptive passages can be made to serve can vary from the purely locational to the atmosphere-creating, and the symbolic, the rhythmic or musical. R.S. Bland includes these in the five functions he assigns to spatial representation in fiction, functions which may be summarized as utilitarian, sociological, manipulative, symbolic, and rhythmic respectively. Utilitarian description, according to Bland, serves in the novel to "localise its characters and their actions to a degree not met with in the older narrative or dramatic forms" ("Endangering the Reader's Neck, Background Description in the Novel", in Stevick, The Theory of the Novel, p. 326). Sociological description places the character "in his social setting, as well as in a geographical

one" (Ibid.); manipulative description seeks by the use of "mood" landscapes (i.e. natural settings which harmonize with and underline the characters' emotions) to create indirectly within the reader a desired reaction but without naming the emotion in question. [25] Bland explains symbolic description as the kind which "can rise to the level of symbol, and so stand for more than the writer expresses directly, or else express in succinct form what otherwise might have been more laborious" (Ibid., p. 331). Among the many frequent practitioners of symbolic description, place must be found for Barrès, especially when it is remembered that he used as the titles of five of his eleven novels formulas which can be interpreted as expressions indicating symbolic spatial relationships or situations: Sous l'oeil des Barbares, La Colline inspirée, Au Service de l'Allemagne, Le Jardin de Bérénice and Un Jardin sur l'Oronte. Other important forms of symbolic background description involve, 1. irony when, for instance, self-delusion or social pretention are contrasted with reality for comic illustrative effect, 2. temporal parallels (the 'winter' of discontent or old age, for example), or 3. contrasts in the illumination of scenes in which light suggests joy, happiness, cosiness, domesticity, etc., and darkness is associated with the black emotions, death and the absence of consolation. Finally, descriptive passages can serve to provide rhythm, tempo or suspense in narrative and so serve a practical function and at the same time approximate the structural divisions (between movements, arias, acts, etc.) in musical compositions and operas. Interruption of narrative flow at moments of high tension by displacement of

the narrator's regard from the characters' acts to their spatial location serves to tighten the screw of suspense; alternatively, description can be reduced to the mere inclusion in the narrative flow of fragmentary images or reproduced sounds and can still achieve its effects without loss of reader concentration. An extremely successful description of this sort occurs towards the end of La Condition humaine, when Katow's last thoughts are continually interrupted by the sound of the locomotive whistle which signals the deaths of the comrades who precede him. The distribution of descriptive passages throughout a narrative in accordance with principles governing musical structure may be seen as characterizing Barrès' use of Prologue, Epilogue and a central chapter as Overture, Finale and Interlude in La Colline inspirée.

One final important form of spatial representation in fictional narrative is highlighted when one considers how the frequency and duration of movement through space conditions the narrative type itself, its meaning and total effect. Some narratives seem to have as their raison d'être the description of movement through space (the "travel novel" concerns itself with the concrete details of getting from A to B and with the physical, social, and meteorological differences between them). The romance frequently incorporates within its narrative structure the myth of the quest for a heaven on earth or for the perfect mistress and so spatial description is not so much the end in view as the means to achieving that end. Similarly in the picaresque novel it is not so much description of the hero's progress down the road which forms the centre of interest as that of his encounters with bizarre characters each with a story to tell, and the violent, or amatory or comic

incidents which befall him (usually during a halt in his spatial progression) that forms such a narrative's reason for existing. Even in such non-picaresque narrative structures as Madame Bovary, movement through space can be used as a force articulating plot, as Bourneuf and Ouellet observe: "Les changements de lieux dans cette oeuvre [Madame Bovary] marquent des points tournants de l'intrigue et, par conséquent, de la composition et de la courbe dramatique du récit" (L'Univers du roman, p. 102). Thus static or dynamic spatial description has a function to fulfill in fictional narrative. It is for the critic to discover, analyse and evaluate this function within the whole narrative structure.

6. Symbolism and Allegory

Why consider Symbolism as one of the principal novelistic techniques, it will be asked. Surely the great realistic novels of the nineteenth century, it will be argued, went out of their way to avoid symbolism by eschewing traditional literary forms like fable, myth and legend and by preferring the analysis of characters who are seen as unique individuals rather than as comic or tragic social types. The novel's particularization of temporal and spatial detail, and frequent and exhaustive empirical notations of the causally-linked acts and emotions of an all-important central figure are the very opposite of the generalizing, dematerializing and intuitive tendencies of symbolist art. The answer to this objection is that it is in part a valid one, although realistic, causally-linked symbols do exist, as Ursula Brumm explains ("Symbolism and the Novel", in Stevick, Theory of the Novel, pp. 354-68) and as we shall see later. But also, fictional narrative cannot

be reduced to the novel, all novels were not written in the nineteenth century, and the great realistic novels of that age cannot be regarded as the only great or successful novels to have appeared to date. Furthermore, "We live", as Ursula Brumm reminds us, "in the age of symbolism in literature" (Ibid., p. 354), and when we think of some of the narrative works most frequently mentioned as representing the great or simply the influential novels of the twentieth century (Ulysses, Les Faux-Monnayeurs, A la Recherche du temps perdu , The Magic Mountain, The Castle, La Peste, etc.), we can see to what extent nineteenth-century insistence on the uniqueness of the hero as the criterion of novelistic excellence has been eroded. Finally, since it is Barrès the novelist we will be discussing, let it be said at once that, as I hope to show, he remained throughout his novel-writing career a symbolist writer and the nature of his novels varied from ironic to didactic and patriotic allegory, and finally to relatively uncommitted symbolism.

That said, however, before the critic can embark on any discussion of the "symbolism" of a given narrative work, the onus remains on him to demonstrate the necessity of a symbolic as opposed to a literal reading of it. Failure to do so leads the critic while on his hunt for symbols to substitute for informed criticism his own subjective reading informed by his skill at solving literary crossword puzzles and risks leaving his reader with the impression of a pursuit of the will o' the wisp.

A first obvious step is to find a definition of "symbol" as it applies to narrative fiction. Wellek and Warren differentiate "symbol" from "image", or "metaphor" by its capacity to

recur and persist in the aesthetic structure in which it is found: "An 'image' may be invoked once as a metaphor, but if it persistently recurs, both as presentation and representation, it becomes a symbol, may even become part of a symbolic or mythic system" (Theory of Literature, p. 189). "Symbolism" must also be differentiated from "allegory" and the Romantic value-judgement which devalued the latter in favour of the former must be discounted.[26] "Symbol" and "sign" have been seen as greater and smaller concepts respectively, the latter being contained in the former: "The difference seems to be that a sign is an exact reference to something definite and a symbol an exact reference to something indefinite" (W.Y.T. Tindall, "Excellent Dumb Discourse" in Stevick, The Theory of the Novel, p. 337). Tindall then gives the most comprehensive definition of the literary symbol, in my view, and the one by which Barrès' use of symbol will be judged:

> The literary symbol, an analogy for something unstated, consists of an articulation of verbal elements that, going beyond reference and the limits of discourse, embodies and offers a complex of feeling and thought. Not necessarily an image, this analogical embodiment may also be a rhythm, a juxtaposition, a proposition, a structure, or a poem. One half of this peculiar analogy embodies the other, and the symbol is what it symbolizes.
> (Ibid., p. 343).

In modern narrative fiction there is frequently a central symbol, designated in the title, with a great variety of potential associations, suggestions and implications; examples of such eponymous symbols are, for instance, The Golden Bowl, Les Faux-Monnayeurs, and, of course, La Colline inspirée.

This leads us to ask about the nature of and distinctions between various kinds of symbols. Here, Ursula Brumm's distinction between two main kinds of symbols is useful. She characterizes

symbols as either "realistic" or "transcendent" depending on whether "they derive from the world of everyday 'realistic' experience, or from the 'world of faith, myth, legend, fairy tale, magic'" ("Symbolism and the Novel", in Stevick, Theory of the Novel, p. 361). She also contrasts realistic and symbolist novels respectively by the nature of the symbols used: "The former seeks meaning in actual experience and is content to be taught by it; the latter imposes a particular meaning on reality. Correspondingly, the symbol in the realistic novel is always causally related to its meaning--the symbol represents the hidden cause; whereas in the symbolic novel it is a transcendent embodiment of the intended meaning." (Ibid., p. 359). The mine, for example, in Germinal, the department store in Au Bonheur des dames, or the grog-shop in L'Assommoir "existed" in the world Zola's novels were describing and each of these spatial entities served also to give concrete expression to a force shaping the reality of the characters' respective worlds: the mine "stands for" capitalism's greedy absorption of the workers' energy, the store for the rise to wealth of a "Napoleon of commerce", thanks to the desperate need for glamour experienced by Parisian bourgeois ladies, and "L'Assommoir" is the symbol of the search by the destitute for a "paradis artificiel" from which to escape the unbearable reality of their lives. On the other hand, the fantastic islands "seen" by the hero of Gide's Voyage d'Urien, did not exist, we suspect, anywhere else but in the former's disordered imagination and represent nothing more than his insubstantial but vivid imaginings.

The functions served by symbols in narrative fiction involve

he relationship between the four participants in the reading xperience: author, narrator, characters and reader, but usually ymbols are a means by which an author reveals his work's meaning o his reader. Some authors, however, (Gide figures prominently mong them) use symbols to disparage their characters' pretentions r naivetés: in Les Caves du Vatican for instance, the titles of ulius de Baraglioul's novels reveal their emptiness, and Amédée leurissoire's dose of venereal disease caught on a heroic pil-rimage to Rome makes a cruel mockery of his sincere but simple-inded efforts to save the "kidnapped" Pope. Symbols may also be sed to suggest a complexity it would take too long to explain, ne which, if expressed fully, would make of the novel a tract on he idea or theme such symbols can economically indicate. Symbols re used to broaden a novel's logically delimited theme into a ore poetic though inevitably vaguer and less apprehensible state-ent. This is what W.Y. Tindall means when he says that an author an reject direct discourse (the naming and explaining of ideas) n favour of "analogical embodiment, which is useful...for upplementing a discursive meaning with overtones, qualities and mplications beyond logical handling" ("Excellent Dumb Discourse", n Stevick, Theory of the Novel, p. 354).

The possible limitations of symbolism in the novel are bvious: lack of clarity and indefiniteness of representation. hen the symbol stands for an idea which the author has chosen ot to define or at least indicate clearly, the reader's appre-ension of such a symbol is incomplete and uncertain. Ralph Freed-an sees this difficulty of apprehension as particularly charac-eristic of the novel at the time of the French Symbolist move-

ment in poetry, the time when Barrès wrote his first novels and first began to elaborate his ideas on novel-writing: "It is one of the paradoxes of fin de siècle symbolism that the poet literally makes the objects of his imagination, that he deforms and in fact obliterates the ground in sense experience as well. The inquiring mind, intrigued by the sensual display, soon comes upon the unknowable object, one which his senses cannot fathom." ("Symbol as Terminus: some notes on Symbolist Narrative", Comparative Literature Studies, University of Maryland, 1967, IV, 137). A novelist who relies on the reader to understand the use of natural objects, or "objective correlatives" as symbols without feeling the need to help him by other rhetorical devices such as direct or indirect commentary and explanation will frequently not achieve his object, if his object is communication of a specific idea rather than communication of an "open-ended" statement with a built-in capacity for as many interpretations as he has readers.[27] Since the function of symbolism remains the revelation of meaning, however indirectly, evaluation of symbolism must be based on its success or failure to communicate a relatively clear concept. Deliberate obfuscation is not a virtue nor is a "difficult" narrative work superior to a non-difficult one simply because the author has decided to make it difficult by making it either ambiguous or incomprehensible. However, since both symbol and commentary aim to reveal meaning, the first by integration, the second by abstraction, and since both can fail in this function, to a greater or lesser degree, the first by allusiveness, the second by reductiveness, we must also beware of comparing exclusively bad symbolism with good commentary, and, because of this incomplete comparison, of dec-

laring the latter intrinsically superior to the former as an agent in the revelation of meaning. A combination of allusion and explanation will most efficiently achieve significant communication.

7. Realism

Discussion of the use and function of symbolism and allegory in the novel immediately raises the question of the function therein of realism, the contrasting technique based on a desire to reproduce or imitate mimetically characters, situations and events provided by historical or contemporary experience. Taking as our guideline J.P. Stern's definition of Realism in literature, namely "a way of depicting, describing a situation in a faithful, accurate 'life-like' manner; or richly, abundantly, colourfully; or again mechanically, photographically, imitatively" (On Realism, London, Routledge and Kegan Paul, 1973, p. 40), we can ask the difficult questions: what are the relations between Realism the literary technique and Reality itself, and what is the function of Realism in narrative art. [28] It is unnecessary to agree with Stendhal that the novel is like a mirror ("un roman est un miroir qui se promène sur une grande route", etc., Le Rouge et le Noir, Paris, Garnier, 1960, p. 357), a merely passive means of "reflecting" whatever aspects of real life happen by chance to come within its pages. For reasons which Georges Blin has amply demonstrated, such reality as is found in a novel is there by choice not chance for behind the mirror stands the artist who quite deliberately displaces it so as to reflect what is desired: "Qu'il s'agisse d'un miroir fixe devant lequel défilent les faits, ou d'un miroir promené par

l'auteur à travers le cloaque de l'univers, la signification esthétique de ce cliché reste la même: ce qu'il illustre, c'est un réalisme sans tempérament. Il indique d'abord un romancier passif, qui n'interprète pas...Bien plus il se dénie le droit de faire un choix...Le miroir est la proie de l'immédiat; tout ce qu'il donne à regarder, c'est le devant de son ici." (Stendhal et les problèmes du roman, p. 60). Bearing in mind the fact that the choice made by the narrative artist conditions and delimits, as a frame does a picture, the amount and shape of experiential reality contained within his work, we find it easier to accept Flaubert's theory of fictional realism in which choice, arrangement and need for balance combine to produce an inevitable stylizing, even distorting effect on the raw material of experience used in the novel: "Il ne s'agit pas seulement de voir", wrote Flaubert, "il faut arranger et fondre ce que l'on a vu. La Réalité selon moi, ne doit être qu'un tremplin" (Lettres inédites à Tourguénieff, éd. Gérard Gailly, Monaco, Editions du Rocher, 1946, p. 153). In fact, when Realism in literature is considered in this way, a better term to describe it seems to be Maupassant's "Illusionism", since his term, at least, takes into account the artist's creative role in shaping the "Illusion of Reality" presented in his work:

> La vie...laisse tout au même plan, précipite les faits ou les traîne indéfiniment. L'art, au contraire, consiste à user de précautions et de préparations, à ménager des transitions savantes et dissimulées, à mettre en pleine lumière, par la seule adresse de la composition, les événements essentiels et à donner à tous les autres le degré de relief qui leur convient, suivant leur importance, pour produire la sensation profonde de la vérité spéciale qu'on veut montrer. / Faire vrai consiste donc à donner l'illusion complète du vrai, suivant la logique ordinaire des faits, et non à les transcrire servilement dans le pêle-mêle de leur succession.
>
> ("Préface" in Pierre et Jean, 1897 quoted by Michel Raimond, Le Roman depuis la Révolution, p. 276).

That said, however, the fundamental distinction between the realistic interpretation of life as opposed to the symbolic still remains. But what are the functions of realism in narrative literature?

The novelist's attempt to create a representation, even an exact replica of the real psychological or social world can, paradoxically, be explained by his desire to break the bonds attaching his reader to his real surroundings, to "short-circuit" the lights illuminating the real world (just as the lights are lowered in a theatre or cinema) so as to plunge him into the fictional world of the narrative work. Realism is a most effective technique for aiding the reader's psychological effort of imaginative self-displacement because of the sense of recognition its components have for him: it is not difficult to feel "at home" in a world conditioned by the same or very similar physical, psychological, historical, political, geographic, social and philosophical beliefs, attitudes and forces as those which we experience in everyday life. Thus Balzac's, Dickens', Flaubert's, or Camus' worlds are accessible with only the most minor psychological adjustments on the reader's part. Realism based on accuracy of surface detail is only a means used to create the illusion of fictional reality in a reader who paradoxically knows he is reading fiction and yet wishes to believe that the marvellous (or sordid) events of which he is, thanks to his imaginative effort of identification, the hero (or victim), are truly happening. Fiction's illusion of reality is not to be found in verisimilitude of detail, as Wellek and Warren point out:

> The reality of a work of fiction--i.e. its illusion of reality, its effect on the reader as a convincing reading of life--is not necessarily or primarily a reality of circumstance or detail or commonplace routine. By all of

> these standards, writers like Howells or Gottfried Keller put to shame the writers of Oedipus Rex, Hamlet, and Moby Dick. Verisimilitude in detail is a means to illusion, but often used, as in Gulliver's Travels, as a decoy to entice the reader into some improbable or incredible situation which has 'truth to reality' in some deeper than circumstantial sense.
> (Theory of Literature, p. 213).

Where then is it to be found? The answer, as offered by modern critics at least is that a fictional writer creates an illusion of reality in his work when he gives to his reader the impression of a tonally consistent, coherent and intelligible fictional world fundamentally tied to the real one and yet different from it thanks to the power of such a writer's creative imagination. And the creation of such a fictional world is frequently seen as the end to which the manipulation of all the narrative elements detailed so far (narrative technique, point of view, plot, characters, time and space, symbolism and realism) has been tending. Not only that, but some modern critics make the creation of such a fictional world possessing this illusion of reality the test of the successful novelist's handling of the above-mentioned fictional techniques.

Conclusion: the novelist's world

> Un roman n'est pas seulement un sujet ou une histoire plus ou moins bien habillé, des épisodes diversement assemblés, mais un univers distinct du monde réel où nous vivons, un univers autonome et complexe dont il faut chercher le sens à travers les formes qui le constituent.
> (R. Bourneuf and R. Ouellet, L'Univers du roman, p. 33).

Novelists as different as Joseph Conrad and André Malraux as well as critics of the novel like Bourneuf and Ouellet, or Michaud, [29] have declared the object of the novelist to be the creation of a

fictional world. Conrad saw that such a world could only be made in the author's "own image" [30] and Malraux preferred to believe that the creation of a coherent "universe" replaced the older belief in the creation of "living" characters as the novelist's aim: "Je ne crois pas vrai", Malraux wrote in a marginal note to Gaëton Picon's Malraux par lui-même (Paris, Seuil, 1968, p. 38), "que le romancier doive créer des personnages; il doit créer un monde cohérent et particulier, comme tout autre artiste." Meanwhile, Bourneuf and Ouellet, as the above introductory quotation shows, were trying to define the features differentiating one writer's fictional world from another's, and in fact it is easier to see what such worlds have in common rather than what separates them. If a fictional narrative form is largely shaped and made up of the techniques we have been discussing, then these techniques or a majority of them at least will be used in common by all or most narrative writers of fiction. It is therefore the different ways in which they use such techniques, the varying degrees of success with which they cause them to function in the specific narrative work which differentiate the great narrative artist from the merely talented or the apprentice.

When we come therefore to judge Barrès' achievement as a novelist, we must first view his created world as it exists within its appropriate generic tradition, or risk judging it by inappropriate standards. His achievement can most naturally and logically be measured in terms of the tradition in which he worked, for, unlike the hack who merely exploits the tradition's accepted formulae, a master makes a new contribution to his craft, either by realizing new possibilities in it or by adapting it to changing

conditions around him. We must decide whether Barrès' world is that of a hack or of an originator. A second criterion will be the multivalence of the novelist's world, its capacity to offer to readers new levels of meaning, associative patterns, or degrees of involvement on repeated readings, or its ability to create interest and admiration in different generations of readers thanks to the breadth and applicability of its themes. Such a world's inclusiveness or complexity, its integration of a great amount of diverse material into a construct which parallels the world of experience will also be adjudged one of its novelistic values. Works of the highest value are complex in imagery, theme and plot, as Wellek and Warren remind us (Theory of Literature, p. 243) and so we will scrutinize particularly the inclusive diversity present in these aspects of Barrès' art of the novel. Finally, the evaluation of the "greatness" of a work cannot be made through recourse to purely aesthetic standards but necessitates reference to extra-aesthetic criteria. We cannot ignore content and consider only form without splitting the novel apart and committing the "formalistic fallacy" in the process (i.e. the viewing of literature as a closed system having no links with the world beyond itself, and the disregard for meaning). When we evaluate Barrès' fictional world, we must evaluate the view of life that the various techniques serve to present, as well as the techniques themselves. It is immaterial whether we agree or disagree with his world-view: to ignore it is to analyse the mechanics of plot, character, point of view, etc., without accounting for their functional success or failure as agents of achieved meaning within Barrès' created world.

Chapter I

Barrès' Theory of the Novel: 1880-1892

In an article published in 1953, "Barrès romancier" (Les Nouvelles littéraires, 26 November), René Lalou gave the following account of Barrès' novelistic procedures in the Culte du Moi: "De 1887 à 1891, Barrès publia sa trilogie du Culte du Moi. Non seulement il les appelait des 'romans idéologiques', mais il précisait qu'il y faisait 'de l'idéologie passionnée'. Il les nommait également des 'monographies', leur attribuant une double valeur de renseignement et d'enseignement...En effet, après avoir dépeint les perplexités des jeunes gens de son époque, il leur proposait des moyens pour sortir de leur 'désarroi moral'." Nineteen years later, in 1972, Zeev Sternhell chose to describe Barrès' intention in the Culte du Moi as follows: "Le but du Culte du Moi est la recherche de la vérité en soi, et la méthode, celle du 'roman de la métaphysique' et 'de l'idéologie passionnée'. C'est la méthode choisie délibérément par 'une génération dégoûtée de tout peut-être, hors de jouer avec des idées'." (Maurice Barrès et le nationalisme français, Paris, Armand Colin, p. 49). All of the expressions quoted by Lalou and Sternhell are taken from the Examen des trois romans idéologiques (L'Oeuvre de Maurice Barrès, Paris, Le Club de l'Honnête Homme, 1965, I, 21-40) [1] and the uncritical use made of them by two writers with very different methods of analysing Barrès' works serves to show how widespread has been the tendency among critics to offer as analysis of the Culte du Moi mere paraphrase of Barrès' ideas backed up by direct quotation, most frequently of the Examen. Lalou, for example, writing just three years after the publication of his biography of Barrès (Maurice Barrès, Paris, Hachette, 1950) can

be taken to represent critics who use literary works to elucidate an author's life or opinions. Although supposedly dealing in his article specifically with Barrès the novelist, Lalou in fact makes analysis of the works much subordinate to his analysis of the man and is content to "discuss" the novelistic techniques of the Culte du Moi simply by quoting expressions from the Examen. Such criticism is inadequate not only because Lalou, by his own silence, is allowing Barrès to make his critical judgements for him, but also because it perpetuates by omission and implication the unfounded but seemingly widely held critical belief that the Examen formed Barrès' only contribution to novelistic theory in the period 1880-1892. Zeev Sternhell's concern, on the other hand, is with the value of Barrès' published statements, whether in his novels or in his political, philosophical or aesthetic essays as indications of his political opinions. Not particularly interested in the Culte du Moi, at least before the socialistic utterances in Le Jardin de Bérénice, Sternhell is happy to support his statements on Barrès' first four novels with liberal extracts from the Examen (see Maurice Barrès et le nationalisme français, pp. 49-52). He is thus able to "resolve", by a simple quotation of Barrès' own views and without explanation, a troublesome terminological problem found in Barrès' early theoretical writings, namely, the "method" used in the Culte du Moi. He can also ignore Barrès' uncertainty about the fictional sub-genre to which his first fictional works belonged, apparent in his application to them of titles like the "roman de la métaphysique" or "idéologie passionnée". None of these problems interest Sternhell, of course, because they are apolitical. While Barrès the master

of irony would be delighted by the trust placed in his theoretical utterances by his credulous non-literary critics, such naive acceptance of his views would be out of place here. Some of the questions posed by the Examen, which is, after all, only one among all the other written expressions of Barrès' theoretical views on fiction during the period of the Culte du Moi are: Is the Examen the authoritative statement of Barrès' views on his first novels? Is Barrès always solemnly serious in his pronouncements in the Examen? or is irony present as in the Culte du Moi itself? Can the element of self-justification in the Examen be overlooked without distorting the sense of Barrès' remarks therein (he notes himself that he prefers to avoid explanations in art and yet is here in the Examen forced to explain himself, Oeuvre, I, 25)? Can the Culte du Moi not, finally, be understood unless the reader keeps the Examen constantly handy as an elucidatory "guide-âne et toute une mnémotechnie" (Oeuvre, I, 178) just as the hero of Un Homme libre keeps a fund of appropriate anecdotes handy to stimulate his emotional reactions?

Before attempting to answer these questions on the degree of acceptance to allow to the Examen, let us first examine the five major sources of Barrès' statements on the theory of the novel in the period 1880-1892. The first such source is provided by Barrès' letters to various correspondents, Albert Collignon and André Maurel among them, but chiefly those to Léon Sorg (1880-1892) published by Philippe Barrès in Le Départ pour la vie (Paris, Plon, 1961). Secondly, articles in which Barrès gave important expression to his ideas on the novel in this period, including articles in Les Taches d'encre (November 1884-February

1885). [2] Thirdly, the marginal texts to the Culte du Moi which include, as well as the Examen: the preamble to Sous l'oeil des Barbares, the "Dédicace" and end-notes to Un Homme libre, the "editorial" notes at the beginning and end of Le Jardin de Bérénice; the "Lettre-Manifeste à Léon Deschamps" (La Plume, April 1, 1891) which became first in October 1891 in slightly longer form, the "Justification" of the Culte du Moi, and later in 1892, again slightly modified, the Examen des trois romans idéologiques itself; the 1892 "Avertissement" and end-notes to L'Ennemi des lois and finally Toute licence sauf contre l'amour (1892). Fourthly, the 1890 "Préface" Barrès appended to Maurice Beaubourg's Contes pour les assassins (Paris, Perrin, 1890); and finally the interview that Barrès gave in 1891 to the literary journalist Jules Huret (Enquête sur l'évolution de la littérature française, Paris, Charpentier, 1891) and the statements he made to W.G. Byvanck (Un Hollandais à Paris en 1891 , Paris, Perrin, 1892). None of these texts is unknown or newly discovered, merely too frequently, in my view, unconsulted or discarded. [3]

If an effort is made to compare, to classify and to weigh the authority of each of these texts against the others, with a view to extracting such information on Barrès' theory of the novel in the period 1880-1892 as they contain, the resulting data may be usefully divided into the following five areas with each of which I intend to deal separately and briefly: 1. Barrès' ideas on the novel in general; 2. his ideas on specific novels by other novelists; 3. his judgements on the state of the French novel in the 1880's; 4. his ideas on specific novelistic techniques (narrative technique, point of view, plot, character, time and

space, realism and symbolism); 5. his ideas and observations on the Culte du Moi itself as it was being written and just after, particularly in the important year, 1891. Only by examination of all such data can we make an informed judgement of what Barrès had to say about the novel and novel-writing in the period under discussion and approach what seems to me to be the three main problems for anyone dealing with Barrès' theory of the novel in that period: namely, what Michel Raimond has called the "contempt" Barrès expressed for the novel, the authority possessed by Barrès' public and private statements about the Culte du Moi, and the question of Barrès' attitude to autobiography in the novel and the corresponding effect autobiographical elements had on his first fictional works as a result of this attitude.

1. Barrès' ideas on the novel in general in the period 1880-1892

Barrès' first reaction to the novel when he was preparing in the 1880's to write his own first fictional works was to reject one of the prime characteristics of nineteenth-century fiction, the dramatic plot designed to grip the reader's attention and hold it until the climax of tension was resolved in the final pages (good examples of this type of plot are furnished by Dumas' novels, of course, and by many of Balzac's, notably, Le Père Goriot and the Rubempré trilogy). But at the same time as he rejected the dramatic plot as the means of creating and sustaining the reader's interest, Barrès had already found what he would substitute for it--the analysis of ideas, the discussion of philosophical theories and the conflict of logically opposed points of view through narrative exposition or dialogue. He expressed

this idea in a "Chronique parisienne" he wrote for La Vie Moderne on August 8, 1885: "Oui, nous sommes las comme le public entier de l'anecdote détaillée de quatre cents pages, las du roman machiné, aux identiques péripéties, las de commenter des niaiseries; après tant d'analyses nous aspirons à une synthèse; nous croyons entrevoir une forme nouvelle qui ne sera pas le roman, ni la nouvelle, ni la méditation de Lamartine, de Hugo et des autres: nous goûtons parmi les plus hauts poètes les grands métaphysiciens, parmi les hommes de cette heure nous préférons MM. Taine et Renan à M. Zola." Thus, as early as 1885, Barrès found the novel-genre, as it was practised by the then currently successful novelists like Zola, too narrow, too mechanical to contain the philosophical, ideological and metaphysical meditations he intended to fictionalize in his first works. When he did come to write the Culte du Moi, he indicated the effort he had made to expand the novel genre to include the analysis of ideas by referring collectively to his first works of fiction as "idéologies" (Oeuvre, I, 26), "petits romans idéologiques" (I, 275), "mémoires spirituels" (I, 27), "petits miroirs de sincérité" (I, 275), to the three works together as "le roman de la métaphysique" (I, 27), and to Sous l'oeil des Barbares individually as a "roman de la vie intérieure" (I, 41), and a "catalogue sentimental" (I, 43), and to Le Jardin de Bérénice as a "fantaisie d'idéologue" (I, 378). The tendency to substitute logical or philosophical conflict for dramatic incidents as the dynamic element in the novel was to persist in Barrès' fiction right through to La Colline inspirée, and his theoretical writings continue to reflect his preference for the creation of psychological or ideological tension at the expense

of the thrills to be produced by a "rattling good yarn". Thus in 1890, he indicates the philosophical dialogue as a preferred form, one, it should be added, to which he returned constantly in his own novels: "...n'ayant jamais su comprendre quel intérêt on peut trouver à un récit quel qu'il soit, et estimant que les dialogues philosophiques de Platon, de Fichte ou de M. Renan sont les plus comiques et les plus tragiques de tous les récits..." ("Préface" in Maurice Beaubourg, Contes pour les assassins, p. 12). In 1891, he defined himself as "d'une espèce d'esprits qui sont attirés par tout ce qui est matière d'idéologie" ("Lettre-Manifeste à Léon Deschamps", La Plume, April 1, 1891), and, in the same number of the journal devoted to "L'Ethique de Maurice Barrès", declared himself to be a moralist in his fictional works: "Anatole France parlait un jour de l'éthique de Maurice Barrès [in a review of Le Jardin de Bérénice, "La Littérature du Moi, Maurice Barrès", Le Temps, March 1, 1891]. C'est bien le mot qui conviendrait pour dégager la constante préoccupation de mes petits traités d'idéologie. Je le constate chaque jour, dans les lettres d'amis connus ou inconnus et dans les meilleurs critiques, c'est bien parce qu'ils trouvent des règles de vie dans ces volumes qu'un certain nombre d'esprits me témoignent de la sympathie." (La Plume, no. 47, Geneva, Slatkine Reprints, 1968, II, 119). It is not necessary to agree with Barrès' claim, reiterated in the Examen, that the three novels of the Culte du Moi are moralizing works, to allow that philosophical ideas play the role in Barrès' first fictional works that duels, daring escapes and romantic love affairs play in Dumas' historical novels. In 1891, Barrès also expressed his preference for art imbued with philosophy in an ironical deflation

of the "art for art's sake" position which values a form the more highly for its "purity" from ideas. As Barrès told Jules Huret: "...je ne consacrerais pas volontiers mon existence à ciseler des phrases, à rénover des vocables. J'aimerais mieux lire certaine préface de M. Boutroux...des pages de Jules Soury... Les gens ayant une intelligence un peu vigoureuse sont tout de même plus intéressants que les 'artistes' attitrés...Même en art, voyez-vous, il y a intérêt à ne pas être un imbécile." (In Jules Huret, Enquête sur l'évolution littéraire, p. 20). Besides indicating Barrès' interest in science and psychology, this last text is interesting because of its irony and because of the final deliberately outrageous statement in the form of a throwaway one-line joke. Both the irony and intention to shock are characteristic of many of Barrès' theoretical statements on the novel, particularly in this first period, and must be taken into account if one is to avoid mistaking the tone for the sense of his critical remarks.

2. Barrès on specific novels and novelists in the period 1880-1892

When evaluating his illustrious predecessors among French and Russian novelists, or when speaking of young men like himself who were beginning their careers as novelists, Barrès took as his criterion for judging their efforts the same cherished idea that we have already seen him discussing in more general terms: namely that the great novelist is he who presents in his works the most intellectually daring and the least fact-bound philosophical meditations and speculations. In one of his earliest letters to Léon Sorg, written on October 10, 1880, when he was just nineteen,

Barrès singled out among all Balzac's novels La Peau de chagrin because it is, according to him, a novel of ideas, not simply a stylistic exercise: "Quant au commun vulgaire des romanciers, ne m'en parle pas. Le style quelques-uns l'ont divin, mais les idées, si peu les ont. Je les renie tous, excepté Balzac. Connais-tu La Peau de chagrin? C'est un chef-d'oeuvre et personne ne la lit aujourd'hui." (Le Départ pour la vie, p. 46). Eleven months later, on September 25, 1881, Barrès returns to the idealistic effect of Balzac's works which Baudelaire had also seen as deriving from their visionary quality: "Somme toute", Barrès wrote, "Balzac est un idéaliste; ou, du moins, la majeure partie de ses romans le sont" (Ibid., p. 72). But, writing in January 1885 in Les Taches d'encre, Barrès indicated that Balzac had "almost" exhausted the seam of raw material that lay to be exploited by his kind of novels, leaving very little possibility for young novelists to follow him in the realistic vein: "Balzac a fixé la tourmente des passions à travers les codes et les bienséances. Même des morceaux de sa peinture demeureront peut-être autant que notre race. Il n'a guère vieilli. Les meilleurs romanciers de cette minute ne font que rafraîchir les cadres de ses tableaux. Il a presque tout dit, ce me semble, des hommes qui agissent, des rapaces. Même après Sainte-Beuve il reste encore à parler de ceux qui sentent, les seuls qui nous intéressent." (Oeuvre, I, 450). As well as indicating ambition as the great Balzacian theme par excellence, this judgement indicates clearly the kind of characters Barrès was interested in creating ("ceux qui sentent" rather than "des hommes qui agissent") and the way in which he might exploit the well-worn theme of the

young man's rise in society, i.e. by inverting it ironically: the hero of the Culte du Moi believes he "conquers" society not by making the round of polite salon-society like Rastignac, but by turning his back on it, by cultivating his own sensations to the point of excentricity and by considering this anti-social excentricity as the proof of his superiority over society.

In 1886, when speaking of Flaubert and particularly of Madame Bovary Barrès again described the realistic novel as old-fashioned because young novelists preferred metaphysical speculation to the factual description or simple presentation of objects belonging to the world of external reality: "Et de fait, à considérer les oeuvres récentes les plus remarquables...on voit combien les nouveaux venus s'attachent à réfléchir sur les choses, à dépasser la simple notation des faits; ils s'acheminent, tranchons le mot, à la métaphysique. / Enfin nous sortons de cette déplorable Madame Bovary, une belle oeuvre, soit! Mais qui risquait fort de devenir la machine à penser de l'époque. Cet excellent roman fournissait de paysages, d'observations et de gaudrioles tout un peuple de subalternes. Il est juste de dire que Flaubert guidait à des efforts plus nobles l'élite des jeunes esprits. ("L'Esthétique de demain: l'art suggestif", De Nieuwe Gids, January 1886, I, 143). Thus Barrès valued highly Madame Bovary to the point indeed of considering that like Balzac's novels, it had exhausted the possibilities offered by its subject. He reserved his scorn for Flaubert's imitators among young writers and indicated that the way forward for the new novelists lay in an injection of philosophy into the novel.

He was more severe in his many statements on Zola's novels

in this period and the reason is that Zola failed to meet Barrès' criterion of the great novelist. Zola did not, according to Barrès, expand the consciousness of his reader by introducing him into a realm of abstract philosophical meditation; he made rather a simple and basic appeal to his reader's emotions by the use of sensual and sentimental devices: "[Zola] C'est un lyrique: il n'ajoute rien à la substance de son lecteur, mais il entraîne et étourdit...ses procédés de lyrisme flattent une foule dont l'éducation d'art est toute romantique" (Ibid., I, 142). This failure on Zola's part to deal with challenging intellectual concepts condemned him, so Barrès believed, to be read by the "least enviable" of publics who bought him for his least edifying passages. This latter moral objection is less convincing, however, than Barrès' criticism that Zola's novels lacked the philosophical dimension which distinguished the truly great novelists and thinkers of the nineteenth century: "Il convient de le [Zola] saluer...encore que nos sympathies et notre réflexion nous laissent croire qu'à côté de géants comme Balzac et Hugo, la ligne des sommets de ce siècle va de Stendhal à Sainte-Beuve, à Renan, qu'elle est faite de ces esprits qui savent tout comprendre et qui dédaignent de tout expliquer." ("Un Romancier moraliste", La Suisse romande, May 15, 1885). He himself was to refuse to give any explanations in Sous l'oeil des Barbares with the resulting obscurity with which that novel was taxed by Bourget ("Un Roman d'analyse: 'Sous l'oeil des Barbares', par Maurice Barrès", Journal des Débats, April 3, 1888). But Barrès' attitude to Zola was complex and is not to be summarized simply as a preference for ideology over lyricism, as we shall see when examining Barrès' shift in critical viewpoint

at the time he was writing the Roman de l'énergie nationale and the Bastions de l'est.

Among novelists whose work impressed him favourably Barrès included Bourget and Anatole France, Dostoievsky, Tolstoy and Turgenev, because their novels were informed by philosophical discussion of topics of important ideological concern and by passages of sustained psychological analysis. In the same article in which he criticized Zola so severely in 1885, he praised Bourget and France, saying that their capacity for building broad philosophical concepts on a sound observational base made them models of what he believed the artist ought to be: "Ce sont des philosophes. Et comme ils excellent à exprimer par les mots nécessaires les théories qu'ils édifient sur leurs observations, ce sont aussi des artistes, ou pour mieux dire: en eux nous admirons réunies les qualités qui font l'artiste complet, l'initié." ("Un Romancier moraliste", La Suisse romande, May 15, 1885). But indicative as this statement of preference for the novel of ideas is for Barrès' own choice of subject matter in his own first fictional works, the article he devoted to Dostoievsky on July 10, 1886 in Le Voltaire is even more revealing. His article appeared just as the Vicomte Melchior de Vogüé's contribution to the better understanding in France of Russian literature, Le Roman russe (Paris, Plon, Nourrit, 1886), was making a considerable stir in Parisian literary circles. In Le Roman russe, de Vogüé's lengthy discussions of the work of Dostoievsky, Tolstoy and Turgenev were instrumental in causing young French novelists to regard more closely the fictional works of the great Russian writers of the mid-century. Barrès himself "discovered" Turgenev and Tolstoy at

least four years before the publication of de Vogüé's work in France and he had, in 1882, already considered the possibility of attempting to adapt the Russian epic and analytical view of humanity to a French subject:

> Mais lis un peu le Chant de l'amour triomphant de Tourguéniev [he wrote to Léon Sorg on August 31, 1882], lis-le sérieusement (15 novembre 1881, Nouvelle Revue), lis aussi Trois Morts de Léon Tolstoi (15 août 1882, Revue des Deux Mondes); tu comprendras ce que je veux dire: il y a là un sentiment génial qui est moins l'oeuvre d'un individu que de tout un peuple (la plupart des oeuvres russes que je connais ont ce caractère), auquel je voudrais trouver un équivalent pour l'importer et être, non pas un traducteur, ni un plagiaire, mais comme le Catulle Mendès vis-à-vis de Poe.
>
> (Le Départ pour la vie, pp. 111-112).

Philippe, the hero of Le Jardin de Bérénice, was to search in public meetings held in noisy, smoke-filled rooms for this feeling of the movement of the people's universal will to action, as he explains to Simon in chapter VIII of that novel. But Barrès' article on Dostoievsky did more than reveal a topic which he would treat in one novel, it indicated one of the major sources of the literary manner which was to shape all of Barrès' first three novels. In praising Dostoievsky for being a psychological analyst and philosophical moralist, Barrès predicted two ways in which Le Culte du Moi was to differ from the Naturalist novels in vogue in the 1880's:

> Tandis que les Gautier, les Flaubert, les Zola se vouaient à peindre uniquement l'extérieur, les milieux, les moeurs, lui Dostoievsky et autres Russes, recueillant l'enseignement de Stendhal, se préoccupaient surtout de pénétrer l'intérieur de leurs personnages, de nous rendre la vie spirituelle, le combat des idées dans un cerveau. Tandis que nos naturalistes s'en tiennent à nous raconter des berquinades comme Nana et l'Assommoir où le vice attrape la petite vérole ou reçoit une cheminée sur la tête, et à relever ces récits timides par de faciles violences de mots, Dostoievsky aborde d'audacieuses situations morales: un assassin sympathique, une femme amoureuse de deux hommes. Enfin, comme Balzac et

> Stendhal, il conseille, il systématise, il moralise; le roman parisien, à cette heure, écrit par des gens de lettres pour des gens de lettres, n'a souci que du pittoresque.
> ("Dostoievsky", Le Voltaire, July 10, 1886).

Striking incident, dramatic twists, unexpected physical events are then to be replaced in the novel by unpredictable psychological reactions, by the shock of violently opposing philosophical concepts, or by the dynamism of a character torn by a moral dilemma. When compared to Zola's fairly shallow figures, such characters, if Barrès himself could conceive them, would be almost Proustian in solidity and depth of illusion.

3. Barrès on the French novel of the 1880's

The nature of the characters depicted was also at the base of the criticism Barrès made, in 1884, of the French novel: "La mode du jour sacrifie un peu trop, ce me semble, l'étude des esprits supérieurs à la basse humanité" (Les Taches d'encre, November 5, 1884, Oeuvre, I, 389). Earlier, in the important letter to Léon Sorg, dated August 31, 1882, Barrès had analysed the French novel of the 1880's, divided it into works written by three clearly distinct groups of writers according to their literary outlook, Naturalistic, Sentimentalist or Decadent, and indicated that he himself was interested in writing novels in the latter manner:

> Il n'y a plus que deux genres littéraires en France, mettons trois: 1. L'Ecole de Zola--Généralement, c'est la réalité dans toute sa tristesse.
> 2. L'Ecole de Droz, de plus en plus rare--C'est le joli, le gracieux dans la réalité. (Daudet rallie les deux écoles par l'influence de Dickens).
> 3. L'Ecole de Poe-Richepin (Morts bizarres) et Catulle Mendès, les excentricités, les monstruosités de la psychologie et de la vie.

> (A ceux-là, je rattache, par le faire, Barbey d'Aurevilly). C'est cette dernière école qui me tente le plus, surtout par ses affectations de préciosité morbide et sa profonde immoralité.
> (Le Départ pour la vie, p. 111).

He was to continue to express his interest in the Decadent group in his articles of literary criticism in Les Taches d'encre. In the longest and most important of these articles "La Sensation en littérature, la folie de Charles Baudelaire" (Oeuvre, I, 390-401, and 432-42) he took Baudelaire to represent in opposition to Realism, the literary tendency which he favoured and which was to leave its imprint on the Culte du Moi. [4] Thus, by the end of 1884 because of his enthusiasm for poets like Baudelaire, Verlaine and Rimbaud, Barrès was abandoning his first juvenile fascination with the monsters of corruption and decomposition created by the decadents in favour of the discretion, subtlety, suggestivity and indirect allusions of the art practised by their immediate successors, the Symbolists. Novelistic techniques of the Culte du Moi which were to bear the mark of a symbolist influence include point of view, characters and spatial representation.

4. Barrès on specific novelistic techniques, 1880-1892

Barrès approached the practical problems of the novelist early in his theoretical writings. In the letter, already referred to, which he wrote to Léon Sorg on August 31, 1882, he is to be seen wrestling with the problem presented by the choice a novelist must make among the varieties of narrative technique available to him for telling his story. Shall he, Barrès wonders, prefer the technique of direct first person intervention, or shall he allow his characters to expose their own motivations by their actions in

the dramatic manner? In this debate we recognize Barrès grappling with the "telling-showing" dilemma, directly opposite solutions of which have given us among many others the novels of Thackeray and Henry James respectively:

> Je voudrais faire de l'analyse psychologique; je m'y crois assez porté et pour le moment l'influence anglaise, G. Eliot surtout, me tient. Mais c'est la formule qui me gêne: ferai-je mes réflexions, expliquant mes personnages, montrant ce qu'ils pensent en toutes lettres, ou les laisserai-je se montrer par leurs actes et leurs paroles? Ce dernier procédé me tente fort, mais alors c'est tomber dans le théâtre pur, et c'est bien raide, un dialogue intéressant, très-spécial surtout, et celui que les boulevardiers admirent sera sifflé ou non compris en province. Si je mélange le procédé d'intervention et de dialogue, je côtoie Flaubert etc., Zola, Daudet. (Le Départ pour la vie, pp. 109-10).

Barrès was more correct in pointing to the defect of the dramatic novel, namely, that the refining away of the narrator's voice destroys the narrative genre completely, than he was in attributing to Flaubert novels in which the author combines first-person intervention and explanation with dramatic presentation: Flaubert objected most strongly against this narrative method (see above, Introduction). In fact, in the stories Barrès wrote before the Culte du Moi he employed mixed third-person description, first-person intervention, and direct dramatic exposition in two: Le Chemin de l'Institut (La Jeune France, June 1, 1882) and Les Héroïsmes superflus (Les Taches d'encre, February 1885, Oeuvre, I, 475-90), while restricting to third-person narration and dialogue the narrative techniques used in his other three stories: "Nouvelle pour les rêveurs" (Ibid., November 5, 1884, Oeuvre, I, 405-17), "Deux Misérables (Nouvelle)" (Ibid., December 1884, Oeuvre, I, 426-32) and "Nouvelle traduite de Filippe Daiguo" (Ibid., January 1885, Oeuvre, I, 463-68).

Barrès' most original contribution to the theory of the novel

in this period comes, however, in his treatment of the theory of point of view. Briefly, before the Culte du Moi, either a dramatized narrator analysed the intimacies of his own heart in the first person (the confession or "roman personnel"), or a narrator, dramatized or depersonalized, described in the third person the details of the world and its inhabitants outside himself, using the carefully distanced omniscience of a Balzac, for instance, or the closehand reporting of a character's vividly dramatic impressions à la Stendhal. The two methods could also be mixed so that the intimate first person narrator would be giving his subjective impressions of the outside world. When Barrès wrote in the first page of Sous l'oeil des Barbares, however: "Voici une courte monographie réaliste. La réalité varie avec chacun de nous puisqu'elle est l'ensemble de nos habitudes de voir, de sentir et de raisonner" (Oeuvre, I, 41), he exposed the inadequacy of the old first-person narrative technique and the fallacy of the third-person method. If, he is saying, there is no external reality, only the sum of our own attitudes, the narrator's only recourse is to give a subjective impression of a subjective state and this is what Barrès proceeded to do in his first novel, creating the inevitable confusion of two separate and yet indistinguishable narrative voices which baffled critics until Ramon Fernandez found the apparently self-contradictory expression which best characterizes it: "un monologue dialogué" (Barrès, Editions du livre moderne, 1943, p. 102).[5] Barrès arrived at this technique for renewing point of view through his researches into German Idealism and thanks to his association with Teodor de Wyzewa as he was careful to explain in the principal statements he gave of his essentially Symbolist and Idealist

position about the time of Sous l'oeil des Barbares: "L'Esthétique de demain: l'art suggestif" (De Nieuwe Gids, January 1886, I, 140-49), and "Jean Moréas Symboliste" (Le Figaro, December 25, 1890). In the earlier article Barrès stated his Idealist and solipsistic position as follows: "L'univers où nous vivons est un rêve. Il n'y a point de choses, point d'hommes, ou plutôt il y a tout cela, mais parce que l'Etre se doit nécessairement projeter en des apparences; et notre douleur aussi est le volontaire effort de notre âme; nous projetons au néant extérieur l'image de notre essence intime, puis croyant à l'existence réelle de cet univers qui n'est que le reflet de notre Moi, nous souffrons de ses incohérences, notre simple ouvrage cependant" (p. 146). In his article on what made Moréas a Symbolist poet, he described the effect Idealism had for the artist who seeks to create a fictional world: "Cependant le sage fera plus encore, il renoncera à ce monde connu, aux apparences actuelles qui l'entourent, même après les avoir revêtues de l'unité par la compassion. Et puisque rien des hommes, des choses, du monde enfin n'existe que par lui, il changera son mode de créer, et au-dessus de l'univers présent il bâtira un univers nouveau; et jouissant sans limite, il sera l'artiste, l'extraordinaire ménétrier qui retient et gouverne la danse idéale des choses." Thus the kind of artist Barrès sought to become differed from the kind represented by Zola and the Naturalists in that the "Reality" on which he conducted his fictional experiments was a defiantly subjective one, a fact which necessitated in the Examen, an explanation of the changes of point of view in his first novel which contrasts the texts set at the beginning of each chapter and the chapters themselves. [6] The theme of Sous l'oeil des Barbares, the Self's

struggle to avoid deformation by the Barbarians, thus determines the choice and manipulation of point of view to the extent that no other point of view technique would be adequate for expressing the Self's heroic fight against absorption by Barbarians who are not, as at first glance they seem, outside influences on the Self, but internal creations, or aspects of the Self itself. It is the first-person narrator and protagonist who writes the "concordances", choosing thus to parody the third-person form which supposedly indicates that he is being viewed from the outside. [7]

One other consequence of Barrès' experiments with point of view in his first novels involves the possibilities for narrative irony created by such observational displacements. In his theoretical writings in this period, however, Barrès discusses the techniques of irony not at all. The only mention of irony I have found in this period are in texts in which Barrès simply says he approves of the use of irony in novels written for a Parisian reading public, as here for example: "Romantisme et Naturalisme ont même esthétique, le souci perpétuel d'étonner, le virtuosisme, l'outrance et ce bavardage qu'on nomme lyrisme...Les vrais Parisiens sont gens mesurés et qui ne passent guère l'ironie. L'emphase méridionale et tout le faste de M. Zola les choque." ("Figures nouvelles. M. Henry Houssaye", La France, March 10, 1886). The other well-known text in which Barrès discusses irony at this time occurs in the Examen but is disappointing to anyone seeking an extended expression of Barrès' own views on the subject, consisting as it does, of the fairly conventional statement that he only used irony against hypocrites, but neglecting to add that the question of hypocrisy depends very much on the point of view

from which acts and attitudes are judged. The text itself (Oeuvre, I, 36-7) seems to be an answer to Paul Desjardins' criticism of Un Homme libre ("Les Ironistes", Journal des Débats, December 13, 1890) namely, that Barrès lost control of irony in that novel.

Barrès' theoretical remarks on plot in the novel in this period reveal that right from the outset of his career as novelist and theorist of the novel, he sought to devalue plot both in his analysis of works by other novelists and when discussing his own fiction. In a letter to Léon Sorg dated December 13, 1882, speaking of a projected autobiographical novel in which he intended to present his own "impressions de renouveau", Barrès gives this outline of the plot element to be used: "Enfin, il y aurait, mêlée à cela, une intrigue vague, lâche, sans dramatique, mais simplement des sensations, comme, par exemple mes histoires avec Louisa et Stanis, dépaysées" (Le Départ pour la vie, p. 143). This reduction of plot's articulating function effected by the refusal to include drama or changes of pace or tempo makes of plot a mere element of continuity useful for stringing together a series of meditations and involving a succession of events taken directly from life.[8] This attitude gave rise to an incident in the plot of Sous l'oeil des Barbares and before it to the short story "Deux Misérables" (Les Taches d'encre, Oeuvre, I, 426-32). In 1886, while his first novel was still germinating, Barrès expressed his preference for exciting ideological developments over the dramatization of surprising incidents as the principle of plot organization: "Hélas! le commun ne sait pas encore se satisfaire des métaphysiques, qui sont les plus troublantes et les plus audacieuses des aventures (quel conteur mesquin Dumas auprès de Hegel! il lui faut des anec-

dotes et des résultats, des sexes et des gestes)." ("La Mode russe", La Revue illustrée, February 1, 1886). Two years later, in a letter to Albert Collignon, Barrès went further, declaring that he had made an even greater effort to reduce plot in Un Homme libre: "Mais j'y trouve une peine énorme, parce que ne voulant noter que des émotions, mettant toute l'intrigue dans les titres des chapitres, il me faut des montagnes de notes (et des notes de vie, rien de livresque) pour faire une page." (Letter quoted by Paul Dimoff: "Une amitié lorraine de Maurice Barrès: Albert Collignon", Maurice Barrès, Actes du colloque organisé par la Faculté des lettres et des sciences humaines de l'Université de Nancy, Nancy, 1963, p. 25). When he came to write Le Jardin de Bérénice, however, he did take the trouble to create a dramatic, biographic plot and he was quick to point to the care he had lavished on plot-creation in his third novel: "Mais peut-être", he wrote in 1891, "n'est-il pas superflu d'indiquer que la logique de l'intrigue est aussi serrée que la succession des idées" (Examen, Ceuvre, I, 33). Unfortunately he could make no such claim for his fourth novel since he was to reduce plot in L'Ennemi des lois to mere alternation of sociological discussion and picturesque anecdotes by alternating scenes in which the two contrasting heroines appear with the protagonist. The only other incident, involving a lost dog, might be taken as Barrès' ironic parody of plot by a reductio ad absurdum of the cause creating the dramatic turn of events.

Barrès' first remark on fictional characters in this period betrays his concern that the figures of his imagination, perhaps because they resembled himself and Guaita so closely, refused to "come alive": "Il me faudrait la grâce, car, par je ne sais quel

vice de mon esprit, mes chéris personnages sont toujours des êtres secs, méprisables, etc. Dans ma dernière nouvelle 'Le Chemin de l'Institut' mon préféré était Ferraz." (Letter to Léon Sorg, dated August 31, 1882, Le Départ pour la vie, p. 112). [9] The dry bloodless quality of his early characters, even Ferraz, derives from the blatantly symbolic roles--that of young men dominated, made ruthless or defeated by ambition--they are made to play in these, Barrès' first arrangements of the theme which returns obsessively in all his novels until and including Le Roman de l'énergie nationale with the single exception of L'Ennemi des lois. By the time he came to write the Examen, however, Barrès had realised that it was unrealistic to expect characters whose function was to embody dramatically abstract attitudes to life, symbolic qualities, or ideological points of view, to be able to create to the same degree the illusion of being multi-facetted, albeit stylized personalities as do the most successful of Balzac's, Stendhal's, Flaubert's or Dostoievsky's creatures. In the Examen Barrès accepted the limitations on character-depth imposed by the creation of allegorical or symbolic figures and at the same time indicated the distance separating his view of the psychology of fictional figures from that of more scientifically inclined novelists like Taine and Bourget:

> Que peut-on demander à ces trois livres? / N'y cherchez pas de psychologie, du moins ce ne sera pas celle de MM. Taine ou Bourget. Ceux-ci procèdent selon la méthode des botanistes qui nous font voir comment la feuille est nourrie par la plante, par ses racines, par le sol où elle se développe, par l'air qui l'entoure. Ces véritables psychologues prétendent remonter la série des causes de tout frisson humain; en outre, des cas particuliers et des anecdotes qu'ils nous narrent, ils tirent des lois générales. Tout à l'encontre, ces ouvrages-ci ont été écrits par quelqu'un qui trouve l'Imitation de Jésus-

> Christ ou la Vita nuova du Dante infiniment satisfaisantes, et dont la préoccupation d'analyse s'arrête à donner une description minutieuse, émouvante et contagieuse des états d'âme qu'il s'est proposés.
> (Examen, Oeuvre, I, 25).

This enthusiastic acceptance of the validity of allegorical figures marks an important step forward in Barrès' attitude to the creation of character and represents a view to which he was to remain remarkably faithful throughout his career as a novelist. When he explained, for instance, the reason why he brought Renan and the journalist Chincholle into the prologue of Le Jardin de Bérénice, he states plainly that they were simply pivots of the ideological discussion: "...je fais intervenir MM. Renan et Chincholle comme deux exemplaires, universellement connus, de façons fort diverses de regarder et d'apprécier la vie. Ils me sont des facilités pour abréger et mouvementer les discussions abstraites." (Oeuvre, I, 378). Many of Barrès' fictional characters were to be "exemplars" of ideas, attitudes, qualities, etc., that he had decided to display in conflict or explore by analysis in his novels.

One character who particularly satisfied Barrès the critic of the novel as well as Barrès the thinker or moralist in this period was Bérénice and he returned again and again both at this time and years later to converse with her, and to speculate on her true nature or explain her origins. This is the only example of a character treated by Barrès in his critical utterances as a "real" person, in that for instance he "speaks" to her in "Excuses à Bérénice" ("ton role à Aigues-Mortes", 1892, Oeuvre, I, 95) and sees no anomaly in the notion of a fictional character's existence being extended beyond the pages of the novel in which she appears. It is as if Barrès the novelist finds himself in the interviewer's chair questioning, drawing out and flattering the star of one of

his own productions and implying by this extra-fictional incident that his main female character is more real than fictional. (All this despite the fact that Bérénice "dies" at the end of Le Jardin de Bérénice). But at the same time as Barrès the novelist-critic is trying to convince his readers of the reality of Bérénice, Barrès the political and philosophical allegorist informs them of her representational function in his third novel. Thus in "Excuses à Bérénice" Barrès declares: "Nous signifier les tristesses de l'instinct contrarié, c'est déjà ton rôle à Aigues-Mortes" (Ibid.), and thirty years later in "L'Invention romanesque: naissance de Bérénice" he states: "Je n'ai rien fait [in Le Jardin de Bérénice] que de distribuer des rôles à des sentiments éternels, personnifiés sous les noms de Bérénice, de Bougie-Rose et de l'Adversaire." (N'importe où hors du monde, Oeuvre, XII, 383).

Barrès left no record of his ideas in this period concerning the problems deriving from the novelist's creation of fictional time. On the subject of space and spatial description in the novel, however, he was more specific, favouring the organic type, i.e. description which serves a character-revealing function, or which provides indirect comment on the action presented or attitudes implied by narrator or character. He conceived this idea of spatial representation as early as February 1, 1883 in one of his first articles of literary criticism devoted to Anatole France and in which he discussed France the novelist in Le Crime de Sylvestre Bonnard: "Sylvestre Bonnard me semble délimiter à merveille la place que dans le roman moderne doit occuper le dehors des choses. Pourquoi le tairait-on? Les pages incomparables du Capitaine Fracasse, et qui demeurent les modèles du genre

descriptif, sont impitoyablement 'sautées' par le lecteur... Sans trop hésiter, élaguons donc toute description purement décorative, et que le monde extérieur n'intervienne plus dans l'expression de l'idée que pour lui aider, pour doubler le sentiment de la sensation." (La Jeune France, Oeuvre, II, 426). Barrès' pragmatic attitude to description and to the functional role it must be made to play in the novel is inspired by a desire that his reader follow to the end the idea developed in his novels without having his attention distracted by "morceaux de bravoure", purple passages or other extravagances in which some novelists delight more than most readers.

But if he felt himself to be on the right lines in seeking to restrict the amount of description in the novel, he was less sure when it came to the manner of dealing with the ideas which were to form the subjects of his first novels. In the letter to Léon Sorg dated August 31, 1882 already referred to, Barrès indicates some of the influences, both literary and economic, on his literary manner or style in his first few years as a professional man of letters: "Style! Encore une question qui me tracasse. Je n'ai pas de style...Surtout j'ai peur de ne pas m'abandonner assez à ma nature. J'étais admirateur d'Hugo, lyrique, tout en dehors, méridional: je me suis fait 'petit poème en prose', sectateur de la volonté, anglais, j'ai des transes classiques, je calcule ce qui plaira à la Jeune France, au Figaro, au Rappel. J'étais Barbey d'Aurevilly...je me suis fait sceptique épicier. C'est curieux, cette évolution." (Le Départ pour la vie, p. 110). Curious indeed and revealed with Barrès' characteristic clarity of expression and modesty-inducing irony turned against himself which make his critical statements of this period so useful and

so enjoyable.

When discussing at this time the relative merits of symbolic stylization as opposed to mimetic realism in the novel, Barrès left no doubt that his preference was for the former. Even when seeking to reproduce reality, he argued, the artist should stylize the immediate, particular and constantly changing données provided by his observations of real life by the use of timeless, universal and unchanging symbolical representations of them.[10] His characters, their psychology and their utterances were particularly to be considered as symbolic, he declared when interviewed by Jules Huret in 1891. His statement to Huret represents, in fact, his profession de foi as a symbolist novelist: "Je fais des livres où mes amis, en effet, veulent voir des symboles, et, vraiment, j'ai le goût de faire dire à mes personnages des choses d'un sens plus général que le récit des menus faits de leur existence: dans ce sens je serais donc symboliste...[Huret] 'Faites-vous entrer vos livres dans cette formule...de psychologie symbolique?' [Barrès] 'J'y tâche.'" (Enquête sur l'évolution littéraire, pp. 19, 22). He then went on to state his belief that symbolic psychology could reveal "des vérités plus générales" than those found in novels in which the creation of particularized individuals rather than typical characters is the aim. The aim of the symbolic fictional psychologist is rather, he indicated, to give "des choses de la vie une expression passionnée" (Ibid., p. 22). This function of the symbolic novel to generalize through stylization an individual writer's perceptions of reality, combined with the infusion of passionately expressed personal beliefs is, as Barrès here admits, the function he had designed the Culte du Moi to fulfil.

5. Barrès' observations on the "Culte du Moi" 1880-1892

Let us leave until later the problem of the degree of authority it is wise to allow to Barrès' public statements on the Culte du Moi. Since such statements are inevitably formulated with the audience for whom they are intended in mind, that is, the same adolescent band of intellectual iconoclasts who read the novels, a useful countermeasure ensuring a more balanced viewpoint might be to examine first such private statements of Barrès' aims in his first novels or his expressed opinions of them as are to be found in his correspondence of the period. Such statements frequently reveal preliminary versions of ideas, subjects or techniques treated more formally in later public utterances and in the finished work itself. The first such private statement of Barrès' views on his first novels, one which accords with the public statement made in the Examen that they have a documentary purpose to reveal attitudes and reactions typical of young Frenchmen, is his April 1888 letter to Albert Collignon in which he writes: "Car voilà toute la réponse où je me maintiens pour le fonds du livre [Sous l'oeil des Barbares]...Je dis: il y a des gens qui sentent ainsi; je les décris, voilà tout. / Je ne puis pas admettre de distinguer si mon héros a le droit d'être découragé. Il l'est et tout mon métier est de vous le faire voir. Qu'il devienne un maniaque, un rêveur. Cela m'est indifférent. Je le décris. Pas du tout préoccupé de l'amélioration de la race mon volume. C'est un catalogue, rien de plus: un catalogue orné, si vous voulez." (Quoted by Paul Imbs, Actes du Colloque Barrès, p. 24). As well as hinting at the Gidian belief in character-independence ("I'm only describing an already existing character not creating one", says

Barrès), the letter also reveals Barrès as being quite ready to adopt the Naturalist stance that his characters are drawn from life and his task as novelist is merely to reveal them. Even more striking, because of the contradiction it offers to a statement made in the "Lettre à Léon Deschamps" (as we shall see in examining the Examen), is Barrès' refusal in the letter of the role of moralist seeking to improve French adolescents. In the same letter, Barrès goes on to discuss the sources, subject and manner of Un Homme libre and the way in which his second novel is linked to Sous l'oeil des Barbares: "Vous voulez bien penser à mon second volume. Eh bien, il sera, avec un amas vraiment énorme d'idées d'art et presque de théologie (au moins de psychologie sacrée, Imitation et Ignace de Loyola), le complément du premier. Sous ce titre Un Homme libre, je veux montrer un esprit se créant une vie spéciale, une vie factice pour sa joie et échappant ainsi aux Barbares. Pour ce, mon héros employe les procédés merveilleux qu'Ignace de Loyola enseigne aux pères jésuites dans les Exercitia spiritualia (que j'ai copiés à la Bibliothèque de Nancy)." (Ibid., p. 25). Valuable as this text is as an aid to understanding the above-noted aspects of Barrès' second novel, it is not to be taken as any more or less authoritative than the Examen for the critical analysis of the Culte du Moi. The sound critical reaction to such texts involves an effort at collation and comparison aimed at extracting all the elucidatory information contained in them as an essential first but by no means totally illuminating step for the critic's own analysis and evaluation of the novels themselves.

6. Barrès' "contempt for the novel" in this period

Up to this point I have been examining Barrès' early theoretical views on the novel and novel-writing without taking account of the contribution made to our understanding of such views by other critics. In general, I would say that my impression of Barrès the theorist at the time of the Culte du Moi is that of a theorist with an essentially positive, optimistic and forward-looking attitude to the novel's development. Such an impression runs directly counter to that formed by a distinguished critic of the French novel at the turn of the century who, in La Crise du roman (pp. 68-76) stated that the import of Barrès' theoretical remarks on the novel in the period we are discussing reveals him to have had only a "mépris du roman". Michel Raimond's criticism of Barrès the theorist of the novel has to be taken seriously for a number of reasons. First, because M. Raimond is directly concerned with the novel in the period he defines as extending "des lendemains du naturalisme aux années vingt", and therefore discusses at considerable depth, as biographical or politically oriented critics do not, Barrès' theoretical writings on the novel especially during the period we are discussing. Secondly, his conclusion that Barrès scorned the novel [11] seems particularly damning not only for Barrès the theorist--a minor consideration--but more seriously for Barrès the practising novelist, whose scorn for the novel, so M. Raimond argues, led him to underrate it as a "genre" with the result that he took inadequate pains with the composition of his own novels. Thirdly, M. Raimond goes on to argue that far from being merely a bad novelist, because he despised the "genre", Barrès was not a novelist at all, simply a loose conglomeration of

four quite distinct types of writer whose disparate styles and subject matter never gelled into the novel-form: "Si l'on s'interrogeait sur les raisons profondes qui écartaient Barrès des voies du roman ordinaire, on discernerait qu'il y avait en lui un artiste, un moraliste, un ironiste, et un philosophe dont les exigences se situaient à la source de la crise du genre." (La Crise du roman, p. 73). [12] M. Raimond suggests also that Barrès' theoretical statements on his own novels reveal the latter as his attempts to put his theories into practice with the intention of threatening the security of the genre from the inside, as it were: "Barrès afficha, dans ses premières oeuvres, le même mépris du roman qu'il avait laissé voir dans ses jugements critiques...etc." (Ibid., p. 72). For all of these reasons M. Raimond deserves a reply, one which it is hoped will do something to reinstate Barrès the theorist, and more important, the practitioner of the novel at the time of the Culte du Moi.

It will be useful to consider first just which of Barrès' theoretical statements M. Raimond has chosen to produce as evidence of Barrès' contempt for the novel; we shall attempt to adduce, as we go along, additional evidence to the contrary, which M. Raimond may have overlooked or discarded. The first proof presented by M. Raimond that Barrès despised the novel derives from a statement he made in 1888 that he had merely 'flicked through twenty or thirty' "romans de moeurs militaires" (Barrès, "L'Armée dans le roman", Le Voltaire, February 5, 1888). This superficial 'reading', avers M. Raimond, indicates Barrès' "dédain" for the novel-form. I am tempted to ask M. Raimond whether he himself did actually read these 'twenty or thirty' novels. I confess that I did not, although the mere action of turning some of their pages induced in

me, at least, the same value-judgement which Barrès seems to have made, namely that their potential interest could not justify the sacrifice of the considerable amount of time necessary to their careful perusal. If, on the other hand, M. Raimond cares to look at Le Départ pour la vie and to look again at some of Barrès' other articles of this period he will discover plenty of evidence that Barrès valued some novels very highly indeed. As we have already seen, he was willing to sacrifice to novels by Flaubert, Balzac, Dostoievsky, Bourget, France, Tolstoi, etc., the time and effort necessary to read them with great care, and even to study novels by writers whom he admired a great deal less, like, for instance, Zola, Huysmans, Loti, Mendès, the Goncourt brothers, etc. (See Les Taches d'encre, Oeuvre, I, 439-40). Next, M. Raimond takes Barrès' criticisms of a number of the novelists just referred to and uses them to demonstrate that he scorned the novel. He convicts Barrès of experiencing "lassitude devant la littérature d'observation" (p. 70), and of lacking enthusiasm for "la littérature documentaire" (Ibid.). What M. Raimond does not say about Barrès' dislike of Realist and Naturalist novelists and of the novelistic techniques they employed is that such a dislike is entirely consistent not with scorn for the novel as such, but with satiety with a specifically realistic or naturalistic form of it, a form incidentally of which Zola, Huysmans, and the Goncourt brothers were the acknowledged masters. Even when he notes Barrès' expressions of enthusiasm for Dostoievsky's propensity for "l'étude de l'intérieur des âmes" (Ibid., p. 70) in the novel, which, according to Barrès, makes him "renouer avec la tradition d'analyse de Benjamin Constant, de Stendhal et de Balzac" (Ibid.),

M. Raimond does not allow that a dislike of Realist novels can be compensated by enthusiasm for the peculiarly French sub-genre represented by the novel of psychological analysis. Further, when discussing Barrès' attitude to specific novelistic techniques (he mentions, for example, Barrès' devaluation of description, [p. 70] but without distinguishing, as Barrès does, the purely decorative kind from organic description; and he notes, as we have, Barrès' revolt against the dramatic plot, and dislike of Flaubert's objective or impersonal narrative presentation, [13] and of Zola's choice of a deserter as the ignoble point of view from which to describe La Débâcle [14]), M. Raimond again fails to mention that Barrès made all these criticisms of realistic and naturalistic novels. When he comes, on the other hand, to discuss Barrès' preference for the pleasure to be gained from the incorporation of symbolism and philosophy into art (his ideal of artistic pleasure was, as he wrote in "La Mode russe", La Revue illustrée, February 1, 1886, to "vivre quelques minutes dans un monde que nous créons de rien, par des moyens ingénieux et spéciaux, en dehors des apparences quotidiennes"), M. Raimond refuses (by omission) to allow that the novel could achieve this artistic idea. Thus what seems to emerge so far from M. Raimond's statement that Barrès despised the novel is that he despised the Realist or Naturalist novel while trying to replace it with an altogether subtler and more suggestive blend of artistic, poetic, and philosophical concepts combined in the form, perhaps, of the allegorical or symbolist novel. Or, in other words, M. Raimond is guilty of restricting the word "novel" to mean the Realist or Naturalist novel by refusing to acknowledge the possibility of any other novelistic form.

Let us now examine M. Raimond's statement that Barrès' scorn of the novel facilitated his devaluation of the genre by encouraging him, because he remained essentially not a novelist, but rather a combination of moralist, ironist, artist, and philosopher, to form his fictional works out of these non-fictional elements. This potentially more damaging criticism of the effect Barrès' theorizing had on his practice of the novelist's craft in this period is introduced by M. Raimond when he claims that because Barrès was, in M. Raimond's words, an "artiste dilettante" (Ibid., p. 73), he preferred "d'élégants raccourcis" to full-length description of the real world in fiction. This refusal by Barrès to "faire concurrence avec l'état civil" and the fact that his "entreprise n'était pas de peindre le réel mais d'en extraire la quintessence" (Ibid.), preclude him from attaining success as a novelist, for, so this argument goes, the novelist, in order to be successful, must describe the real world in great detail and adopt, like Balzac, the role of "secrétaire de la société française" ("Introduction à la Comédie humaine"). But not all novelists imitate Balzac nor need they, because not all successful novels need to be Balzacian in structure or manner. M. Raimond's first stricture is thus too narrowly exclusive. His second criticism, namely that Barrès' desire to be a moralist prevented him from becoming a novelist, because: "Loin de prétendre imiter le réel et imposer ses fictions, Barrès écrivait des manuels d'idéologie passionnée où l'on pouvait trouver des thèmes de réflexions et un style de vie plutôt qu'un univers en trompe-l'oeil." (Ibid., p. 74) can also be dismissed for the same reason. The novelist is not obliged either to create convincing replicas of the real

world or inevitably fail; by this standard most modern novelists fail to impress. Melville, Joyce, Proust, Virginia Woolf etc. were simply not interested in creating such an illusion; it would be a bold man who would say that they are not, for that reason, novelists. M. Raimond goes on to condemn Barrès for being an ironist in the novel, and for turning his irony against the creatures of his imagination within the pages of the novel itself. Strangely enough, M. Raimond, after thus identifying in the Culte du Moi one of the elements which enable us to situate it in the narrative sub-genre to which it rightly belongs, namely the symbolist novel, refuses to accept that such a sub-genre can exist within the novel-genre itself. M. Raimond convicts Barrès, for example, of reducing the credibility of his own characters within the novel in which they appear: "Il voulait des héros si peu 'crédibles', débordant si timidement les pages où il les avait enclos qu'il écrivait dans Sous l'oeil des Barbares: 'Il craignit qu'elle ne recommencât la scène du chapitre II'" (Raimond, p. 75, Oeuvre, I, 103). Barrès is thus condemned for using Romantic Irony --i.e. for using the apparently illusion-destroying device of taking his readers into his confidence about his aims or characters (it will be remembered that E.M. Forster takes the same stand against an author's extension to his readers of confidences on the nature of his characters, Aspects of the Novel, pp. 88-89). And yet, as M. Raimond admits (pp. 243-54) modern authors as different as Gide, Valéry, Huysmans and Proust have used Romantic Irony in their novels; the condemnation of Barrès, therefore, entails their condemnation at the same time, an act which would find few supporters, I venture to suggest. Finally, M. Raimond

believes that Barrès was also a "philosophe" and that even the title of the Culte du Moi "marquait assez le mouvement d'un esprit qui se détourne du monde pour se mieux protéger, et ne saurait être dès lors que le romancier de lui-même. Le 'qui suis-je' et le 'comment vivre?' l'emportaient sur la peinture des moeurs" (Ibid., p. 75). Again it is the realistic concern with "la peinture des moeurs" which determines, according to M. Raimond, who is or is not a novelist, and a writer of fiction who turns his attention from the description of the phenomena of the real world to those of the inner, subjective world is not a novelist. It is clear that M. Raimond takes "novelist" to mean a writer of Realist novels and it is unnecessary to point further to the inadequacy of the criterion he has chosen to distinguish genuine novelists from imposters. His too narrow prescriptive limits become mere illogicality, however, when he ends his condemnation by saying that Barrès was writing at a time when many novelists' idea of the world was changing: "Le monde n'est plus, pour le romancier, un champ où faire s'affronter des passions, mais une apparence à élucider: Barrès était situé à un point crucial où le roman basculait de Balzac à Proust, quand il observait dans Le Jardin de Bérénice, que 'seuls les esprits qu'absorbent de médiocres préoccupations cessent de chercher le sens de ce vaste spectacle'" (Ibid., p. 76). This statement explains how Barrès was a novelist, according to the norms of new symbolist authors of the fin de siècle like Gide, Schwob, or Dujardin. If novelists in general saw the world differently, as M. Raimond says, and then described it in accordance with this different way of seeing it, Barrès was in the very van of these new novelists. This does not make him

"not a novelist", merely "not a novelist in the old way". Finally, when M. Raimond later considers Proust and Gide as novelists (see La Crise du roman, p. 184), he allows them the right to import poetic and essayistic material into the novel without having, as a result, to relinquish their right to be considered as novelists. One is forced to ask why Barrès should not logically be accorded the same right. [15]

I do not accept therefore, that because Barrès used irony to present philosophical or moral problems in an artistic context, the novel, he is as a result disqualified from consideration as a novelist. What I will cheerfully admit is that Barrès was in favour of broadening the concept of the novel genre most commonly held in France in the 1880's to include elements which had been temporarily excluded from the novel by Naturalists like Zola. It should not be overlooked in this connection that Voltaire and Montesquieu discussed philosophy in the novel, Diderot used Romantic Irony in it, Bernardin de Saint-Pierre and Chateaubriand used it as moralists, and writers like Senancour, Benjamin Constant, Musset and Fromentin preferred to present in their fictional works the analysis of the protagonist's inner world rather than detailed descriptions of his external environment. According to Barrès, [16] the novel should be a synthesis of poetry, ideas and observation, and, as he admitted when interviewed by W.G. Byvanck: "Peut-être ce que j'ai voulu dire est-il plus compliqué qu'un récit de romancier" (Un Hollandais à Paris en 1891, p. 202). He then went on to make his most original contribution to his consideration of the novel in the period 1880-1892 by questioning the utility of retaining the old rigid attitude to the distinctions between genres,

and by proposing that each new work should initiate a new one: "Mais non, le roman est démodé; c'est un cadre de convention qu'il faut remplir à toute force...Et pourquoi donc chaque livre n'aurait-il pas sa forme à lui? Est-ce que notre temps est assez peu spontané pour que nous ne possédions qu'une seule façon d'exprimer nos sentiments?" (Ibid., p. 207). This query accords very closely with a remark on the novel made by one of the most recent and modernistic practitioners of the "nouveau roman", Philippe Sollers, who is quoted as having said in 1962 that he wished to "écrire un livre, le livre par excellence, inclassable, ne correspondant à aucune forme précise, qui soit à la fois un roman, un poème et une critique" (Pierre Frisson, "Où va le roman", Le Figaro littéraire, September 22, 1962). The reason why Barrès' early theories on the novel are not acceptable to proponents of the Realist-Naturalist view of the genre is that they were a reaction against such a view. In seeking to judge them accurately it is most helpful to see them as early expressions of the attempt to apply symbolist criteria like suggestibility, subtlety and allusion to the writing of fiction, an attempt which has given us the modern non-realistic novel.

7. The Authority of the "Examen des trois romans idéologiques"

Critical willingness to accept the Examen as the authoritative statement of Barrès' intentions in the Culte du Moi, or of the meaning of the three novels, or of the "theses" they were written to illustrate, seems to me to be a mistake. The first, external, reason concerns the date of publication of the Examen. It does not, as one would expect from its confident tone, predate

the novels and so any idea that the novels themselves were written to elaborate or exemplify the novelist's previously laid down theories, as for instance the Rougon-Macquart novels illustrated Zola's already existing ideas on heredity and environment, must be abandoned. Even the notion of applying the expression "Le Culte du Moi" to the three novels is a late one; the expression is not mentioned at all in Sous l'oeil des Barbares, nor does Barrès give any indication in his first novel that he is writing an ideologically linked fictional trilogy. The first mention of the Examen itself occurs in an end-note to Un Homme libre in 1889, [17] that is, after the first two parts of what Barrès only later, in 1891, called the Culte du Moi had been written: "Cette série de petits romans idéologiques, qui commence avec Sous l'oeil des Barbares, sera terminée par un troisième volume, Qualis artifex pereo. Le tout sera complété par un Examen de ces trois ouvrages." (Oeuvre, I, 275). The Examen was then promised again on April 1, 1891 in Barrès' "Lettre à l'éditeur de La Plume, Léon Deschamps" published in the special number of the review devoted to "l'Ethique de Maurice Barrès". In fact, the "Lettre à Léon Deschamps" is a first version of the Examen itself, of which a second intermediary version "Le 'Culte du Moi'. Sa justification" appeared in Le Figaro littéraire on October 24, 1891. The Examen itself finally appeared in the second edition (Perrin, 1892) of Sous l'oeil des Barbares. Comparison of these three versions, particularly of the Examen and the "Lettre à Léon Deschamps" reveals some interesting variants: the "Lettre" contains, for example, a much simpler and more compact account of the three "theses" of the respective novels of the Culte du Moi than that to be found in the Examen.

Thus, the version given in the "Lettre" [18] expresses in less than twenty lines the essential ideas of the Examen, ideas which in their expanded form fill seven pages in the Oeuvre edition (I, 28-35). The explanation is obvious: Barrès' ideas were developing and he expressed them more elaborately as the time of the actual writing of the novels themselves was receding. The consequence of such variations for the critic, is even clearer: they call in question the authority of any one of the existing versions. Is the Examen the most authoritative because the fullest statement of Barrès' views and intentions in the Culte du Moi or is the "Lettre" to be preferred because it was written at closest temporal proximity to the novels? Whatever the answer, some doubt must at least be cast on the critical tendency to restrict to the Examen the source of quotations chosen to "explain" the significance of the novels of the Culte du Moi. Nor should the details of Barrès' life in 1891-92 be overlooked if the Examen is to be seen in its proper context: it was a retrospective look at three already published novels by an ambitious novelist and nascent politician who, in order to get on, wanted his ideas understood so that they might be accepted and approved by a wider public. He had already been warned by Bourget ("Un roman d'analyse: 'Sous l'oeil des Barbares' par Maurice Barrès", Journal des Débats, April 3, 1888) and by the paucity of reviews of Sous l'oeil des Barbares that his novels were difficult to understand and the Examen is his act of amendment and self-justification. This is the point of view from which he is writing and all pronouncements made in the Examen are meaningful only if this slant is remembered.

The second reason for not placing absolute trust in the Examen

comes in my view from the astonishing variations, not to say contradictions, between statements of intent and explanations to be found in it. Indeed such statements are so numerous that to restrict acceptance to one such inevitably distorts the total explanation of the series given in the Examen. The explanation given of the ethical point of view expressed in the Culte du Moi, for example, which, according to the Examen [19] forms the series' raison d'être, while it undoubtedly helps to explain the substance of the Culte du Moi, does nothing, obviously, to explain how novelistic elements like plot, character, point of view, etc. are subsumed as dynamic elements into an ethical framework. Thus the formal explanation has been omitted and our understanding of the total meaning of the series is limited as a result. Similarly the statement in the Examen on Bérénice, Hartmann and "l'inconscient" [20] is valuable as an aid to understanding the symbolic and philosophical significance given to Bérénice by Barrès but they tell us nothing about the human values she represents as a character or her structural role in his third novel. The statement completely ignores, for instance, the attention given by Barrès the novelist to her childhood, education and first experiences of love, all of which are used as elements arranged into a well-articulated plot structure (as Barrès himself indicates later in the Examen: "Mais peut-être n'est-il pas superflu d'indiquer que la logique de l'intrigue est aussi serrée que la succession des idées" Oeuvre, I, 33), and to create for the first time a character who was more than a symbol, a pair of ironically observing eyes or a confessing mouth. Barrès realised he was writing novels not philosophical tracts, as his remark on plot reveals, and his explanations might be more

convincing if they took into account a major contributory cause of the novels' obscurity for a public used to reading realistic or naturalistic works: namely that they are novels in the Symbolist manner, without, in the case of the first two at least, a logical and causal succession of dramatic events arranged to form a plot, and without quasi-scientific analysis of a fictional "experiment" involving the effect on character-development of heredity and environment, although he was moving towards the novel so defined. The essentially unrealistic nature of Barrès' first three novels highlights the irony of the claim made in the Examen that they are, in the scientific sense, "monographs" which detail with documentary accuracy the "cinq ou six années d'apprentissage d'un jeune Français intellectuel" (Oeuvre, I, 26), and that they are exposés of typical adolescent attitudes (Ibid., I, 27). More accurate, one feels, as an explanation of Barrès' aim in the Examen itself, is his statement that the novels contain a master's teaching to his followers: "ces monographies sont un enseignement. Quel que soit le danger d'avouer des buts trop hauts, je laisserais le lecteur s'égarer infiniment si je ne l'avouais. Jamais je ne me suis soustrait à l'ambition qu'a exprimée un poète étranger: 'Toute grande poésie est un enseignement, je veux que l'on me considère comme un maître ou rien'." (Ibid.). In the Examen one has the impression that Barrès sets out to tell his predominantly adolescent readers that his hero is typical of their generation, and that if they want to get into step they would do well to imitate him. Such was the power of this teaching, as explained in the Examen, that young men of the day decreed Barrès "Prince de la jeunesse" and critics still are interpreting the Culte du Moi in

accordance with it.

We may thus be disinclined to accept the Examen as Barrès' final word on the Culte du Moi because by omission it reduces too much to philosophical tracts the novels it is intended to explain fully. The "theses", for instance, which the three novels are said to illustrate (Examen, Oeuvre, I, 29-35) distort by encapsulation the ideas discussed in them and represent mere labels affixed in a theoretical work by an author who probably judged that his readers would respond most enthusiastically to a grossly simplified ethical message in his works, and so decided apparently to exploit this enthusiasm by giving the public what it seemed to want and incidentally by saving them the effort of actually reading his novels. I hope that the meaning and novelistic value of the Culte du Moi will emerge from an examination of Barrès' use of allegory and irony as they affected novelistic techniques like narrative technique, point of view, plot, character, time and space, etc. which are universally present in all novels. The Examen and other marginal texts represent only a misleading short cut to the understanding and evaluation of the Culte du Moi and examination of them should not be preferred to examination of the novels themselves.

8. Barrès' views on autobiography at the time of the "Culte du Moi" and "L'Ennemi des lois"

I am not interested in retracing how much, if any, direct resemblance exists between Barrès' own life and the characters, events, and attitudes described in his first novels, nor in the degree to which the latter reflect distantly, or reproduce exactly

(or any of the degrees in between) his own character or those of his acquaintances--such questions have been discussed at sufficient length by his biographers, or by his intimates or by members of his immediate family, like Philippe Barrès, his son, who has confused the issue by introducing into it the hoary old problem of an artist's "sincerity" in his works: "Il n'estimait l'ouvrage d'un romancier, d'un peintre, d'un sculpteur, d'un poète, qu'autant que l'on y sent, sous le voile de la composition d'art, la vérité d'un coeur vivant. L'artiste, selon lui, ne peut transmettre une émotion à un spectateur ou à un lecteur, s'il ne l'a lui-même ressentie" (Oeuvre, XIII, xviii). Evidence exists in Barrès' own early theoretical writings to support his son's view: in the Examen, for instance, Barrès declares "je ne voulus rien admettre [in the Culte du Moi] que je ne l'eusse éprouvé en moi-même" (Oeuvre, I, 36). However, the reader's judgement of whether an author has really experienced an emotion is too subject to manipulation by a skilful and imaginative novelist able to create plausible facsimiles of emotional states for the argument advanced by critics like Philippe Barrès who believe that only personal involvement guarantees literary results to have much weight. What is still of interest to the critic examining Barrès' early theoretical writings is 1. Barrès' expressed enthusiasm for fictional autobiography at the time of the Culte du Moi and 2. his frequently stated willingness to use as the raw material of his own novels autobiographical elements, whether they were personal experiences (events or relationships with friends like Guaita) or more mysterious, because less well documented, his dreams, rêveries, sentiments and ideas. Both of these lines of research involve a problem of genre,

and it must be stated at the outset that the implication must be avoided that any absolute distinction can be made between autobiography, a form of empirical narrative, along with history and biography, according to Scholes and Kellogg, (The Nature of Narrative , p. 13) and the confessional novel, "roman d'analyse" or "novel of self-disclosure" (John Cruickshank, ed. French Literature and its Background, vol. 4, "The Early Nineteenth Century", Oxford University Press, 1969, 170-88), a form of fictional narrative (Scholes and Kellogg, pp. 13-14). Preferable is the critical approach which sees autobiography and the novel as the two poles between which the novelist bent on controlled self-disclosure veers as he presents alternatively more or less empirical (i.e. factually accurate and fictionally unstructured) versions of his own physical or psychical experiences, or, on the other hand, more or less fictionalized versions of the same experiences (i.e. versions artistically structured to conform to an aesthetically satisfying pattern).

We have already seen Barrès expressing, in a letter to Léon Sorg, dated December 13, 1882, his desire to present in fictional form his own meditations articulated within the framework of a plot based on his quarrel with Stanislas de Guaita over a girl called Louisa:

> Je voudrais faire quelque chose de nouveau, cadre et idée. Ceci: convalescent, je raconterais mes impressions de renouveau--ce sont des impressions très raffinées, sensibles, curieuses--puis les premiers coups d'oeil jetés à la fenêtre et les réflexions que cela provoque, la lecture qu'on se permet un quart d'heure et ce qu'on en pense--ce serait un moyen de dire quelques réflexions piquantes (!) sur tel ou tel--puis le repos, avec ses méditations; là je logerais mes théories, peut-être curieuses. Enfin, il y aurait, mêlée à cela, une intrigue vague, lâche, sans dramatique, mais simplement des sensations, comme par exemple, mes his-

toires avec Louisa et Stanis dépaysées.
(Le Départ pour la vie, p. 143).

Thus the willingness to exploit the raw material of personal experiences existed in Barrès in 1882. Four years later, he indicated in passing that he took it for granted that the novel's primary source was autobiographical: "...dans le roman l'auteur s'analyse, se discute, se raconte" ("Les Coquetteries de M. Dumas", Le Voltaire, July 3, 1886), and in the following year, the year incidentally when he was writing Sous l'oeil des Barbares, he expressed his enthusiasm for the autobiographical form itself which was "la forme la plus touchante, la plus originale, la seule qui puisse nous satisfaire pleinement" ("Du plaisir nerveux", Le Voltaire, November 18, 1887). All of these statements show Barrès' receptivity to the idea of fictional autobiography.

Clearly, this theoretical preference for fictional autobiography in the eighteen-eighties was instrumental in differentiating the Culte du Moi from both the Realist and Naturalist novel and from the fiction of psychological novelists like Bourget. Barrès himself declared in December 1884 that his aim in literature was to "exprimer en termes clairs et nuancés des choses obscures et toutes les subtilités intimes" (Les Taches d'encre, Oeuvre, I, 441) and a form of symbolistic fiction in which, as we shall see in the next chapter, an interpenetration of author, narrator and central figure through the manipulation of narrative technique and point of view, may well have appeared the most appropriate to his purpose. Certainly the novelistic theory or practice of a Zola can have offered Barrès little aid in "expressing clearly subjective subtlety". The heroine of Nana, for instance, is far removed, in terms of aesthetic distance, from the anonymous

narrator who tells her story in the third person; no confusion is possible between the life of the heroine and that of Zola himself, nor do we learn anything of the latter's personal intimate subtleties. Bourget's Le Disciple, in contrast to the Culte du Moi, contains a first-person autobiography which is placed inside an introductory and concluding form of récit made in the third person by an anonymous narrator. [21] It is this frame-narrative which distinguishes Barrès' series from Bourget's novel by establishing clearly the degree of aesthetic distance which separates the conventional psychological novel describing fictional characters from the Symbolist author's mixture of fiction and autobiography. In Le Disciple the dramatized narrator, Greslou, is explicitly far from the declared author, Bourget. By comparison, the anonymous narrator/hero of Sous l'oeil des Barbares who lacks any establishing frame separating him from the work's author, is implicitly closer than either Nana or Greslou to his creator, but not, of course, as in actual autobiography, identifiable with him. Thus Barrès' theory of the Symbolist novel directly influenced his fictional practice in the period we are discussing.

Finally, how do Barrès' statements on the theory of the novel in the period 1880-1892 help us to a better understanding of the novel in that period and of Barrès' own early novels? I think that such statements reveal clearly that at the time when he was preparing and writing the Culte du Moi and L'Ennemi des lois Barrès' preference in fiction went against Realism and Naturalism; he did not subscribe to the view that "scientific" documentation could be used to build an illusion, that there existed a solid foundation

to the novelist's imaginative constructions; he similarly distrusted the apparently clinical, or "botanical" explanations of the psychological reactions of fictional characters given by evolutionary or environmentalist writers of fiction like Bourget and Taine; in fact, he was quite simply against explanations of any kind in the novel itself, a prejudice which led to the reading public's initial uncomprehending rejection of the Culte du Moi and to the need for the Examen. He favoured, on the other hand, the novel of Ideas constructed to emerge from fictional autobiography and he was already prepared to use a fictional form to serve a didactic or moralizing function by creating specific fictional individual cases to demonstrate the validity of generalized concepts; most important he preferred novels informed by Symbolism's suggestivity, allusiveness and subjective, solipsistic and poetic interpretations of the real world.

Chapter II

Barrès and the Symbolist Novel 1887-1892

1. Introduction: The Difficulty of the "Culte du Moi"

For a number of reasons deriving from the use made of various fictional techniques the novels forming the Culte du Moi are difficult to understand. Nothing is gained by ignoring this difficulty or by pretending that it does not exist. Critics who have misunderstood the fictional genre to which the Culte du Moi belongs have attempted to overlook the difficulty the works present as fiction, and by judging them according to the inappropriate norms governing the realistic novel have considered them as merely bad realistic fiction. Emile Henriot for instance, stated categorically in 1955 that Sous l'oeil des Barbares was not a novel at all, because it lacked female characters and therefore a love interest--both of which are indispensable according to his view to novelistic success. [1] W.G. Byvanck and R.-M. Albérès, although writing seventy years apart, both declared that Barrès' early works of fiction are not novels because they lack the strong plot characteristic of realistic fiction, [2] while L. Dugas and Michel Raimond maintained that the many disparate elements contained in the Culte du Moi prevent the series from attaining the unity of the novel. [3] An American critic has dismissed any novelistic value Un Homme libre may have because it fails to appeal to its readers' sentimentality. [4] Such widely diverging evaluations of the Culte du Moi ought to put us on our guard against two dangers: first, the obvious one of using, like the above critics, inappropriate criteria to judge Barrès' first three works of fiction, and second, of seeking to brush aside without an adequately searching examination, the very

real problems of novelistic technique to be encountered in the Culte du Moi.

Before attempting to situate the Culte du Moi series within its appropriate narrative fictional sub-genre, it is worth asking why, as novels, they are so difficult to understand. The reader who first approaches the series is confused by a number of conflicting impressions: the form of the novels suggests that they are the author's fictional autobiography; the displacement of the narrative point of view from which the hero is described is disturbing; and the resulting unstable relationship the reader establishes with the hero, through whose eyes he is nonetheless obliged to view much of the action, means that he is not confident of the hero's reliability or ability always to see clearly. (What, the reader wonders, should be his own reaction to a mainly sympathetic hero who deliberately causes himself grotesque and unnecessary physical discomfort by indulging an immoderate appetite for, of all things, tea and lobsters? or who rents, for reasons of personal "hygiene", the sexual services of a female servant sought out at Sunday Mass? or, more seriously, who, without a second thought, sacrifices his young friend Bérénice to his rival in order to further his own political ambitions? [5] or who finally abandons his generous political impulse to help the lower orders in favour of a life of wealthy introspection and egotistical dilettantism?) [6] In short, as this summary of a few salient facts shows, Barrès went to some pains to ironize, even denigrate the character who has so often been said to personify his own attitude to life and egotism and to represent the generation that crowned Barrès "prince de la jeunesse". The puzzled reader might find some re-

assurance in the realization that these confusing qualities place the Culte du Moi squarely among works which W.C. Booth sees as possessing the "greatest possible difficulty" (The Rhetoric of Fiction, pp. 324-25). As we shall see, the Culte du Moi possesses Booth's three characteristics making for difficulty of comprehension, namely they resemble fictional autobiography, they present a hero of dubious authority, but one rendered sympathetic by the use of a vivid and intimate first-person narrative technique which affords immediate and extended access to his private thoughts. In addition, no warning is given when irony is being used in the Culte du Moi; the author's norms are subtle, private and different from those of the narrator/hero (and this fact is not pointed out in any commentary by an intrusive narrator). The reader will find his pleasure in deciphering the ideas of Barrès' initially anonymous main character and in measuring the ironic distance which separates them from those of the author, and in collaborating or entering into collusion with the latter against the former when the occasion demands.

But though it presents the greatest obstacle to the interpretation of the Culte du Moi, irony is not the only difficulty the reader must overcome: almost as hard to interpret are some of the novel's allegorical incidents, scenes and characters. What is one to make of the thrashing of M. X, for instance? of the "dialogue" between the hero's "Being" and the "Etre de Venise", or the death and "resurrection" of Bérénice? As well as irony and allegory, the shifts in the point of view from which psychological analysis is presented (shifts which vary from solipsism and first-person subjectivity in Sous l'oeil des Barbares to the dismissive third-person in the final page of le Jardin de Bérénice) must be

plotted carefully. Such difficulties, however, though great, are not such as to cause us to despair of ever understanding the Culte du Moi, nor do they make Barrès' first three novels unique in the history of fiction. The Culte du Moi novels were preceded in eighteenth- and nineteenth-century France by works possessing at least one of the novelistic difficulties we have so far discovered in Barrès' first series: René, Obermann, Adolphe, la Confession d'un enfant du siècle, for example, all resembled fictional autobiography; Diderot constantly viewed his narrators ironically, a fact which called their authority in question; and in the nineteenth and twentieth century, allegorical elements present problems of interpretation in the novels of writers as different as Anatole France (L'Ile des pingouins), Gide (Les Faux-Monnayeurs), or Camus (La Peste). Particularly close to the Culte du Moi in degree of difficulty because they contain irony, allegory and experiments with point of view techniques were a number of novels which appeared in France between roughly 1885-1900 and which have been grouped by critics like Karl D. Uitti, [7] for reasons of literary history and because of the above-mentioned internal technical similarities, into the fictional sub-genre called the Symbolist Novel. I believe that the identification and analysis of the principal characteristics of the Symbolist novel, followed by an examination of the Culte du Moi in an effort to discover what, if anything, Barrès' first three novels have in common with Symbolist fiction, will lessen the difficulty of interpretation and evaluation the series presents by ensuring that we are indeed using the criteria appropriate to the narrative fictional sub-genre to which they belong.

2. The three strands in the Symbolist Novel: roman d'analyse, roman ironique, roman allégorique

> De 1890 à 1930, le roman "ironique" ou "poétique" va constituer un genre hétérodoxe, né de cette révolution symboliste...Entre le conte, l'essai et le poème, ce genre s'affirme à partir de 1890. Gide écrit le Voyage d'Urien en 1893 et publie Paludes en 1895. Le Livre de Monelle est de 1896, la Clara d'Ellébeuse de Francis Jammes paraissait en 1899. D'ailleurs, dès 1891, Barrès avait publié le Jardin de Bérénice; Un Homme libre...était de 1889
> (R.-M. Albérès, Histoire du roman moderne, p. 147).

Albérès's list should be supplemented by the addition of, among others, Sous l'oeil des Barbares (1888), of Edouard Dujardin's Les Lauriers sont coupés (1887) distinguished as having introduced probably the most influential experiment with point of view technique in twentieth-century fiction, the "monologue intérieur", Villiers de l'Isle Adam's Axel (1890), Remy de Gourmont's Les Chevaux de Diomède (1897), Jean Lorrain's Monsieur de Phocas (1899-1901), Edouard Rod's La Course à la mort (1885), and Teodor de Wyzewa's Valbert ou les récits d'un jeune homme (1893). In part, the Symbolist novel, as M. Albérès notes, was a reaction against the realistic or naturalistic fiction which preceded it; "Il est devenu impossible, à l'époque de Pelléas, de s'exprimer comme un professeur de sociologie...Avec le symbolisme, le roman se libère des motivations, des descriptions, des études sociales et psychologiques. Les faits humains apparaissent sans être soigneusement expliqués à l'avance. Ils vibrent légèrement devant le lecteur, lui échappent et l'obsèdent" (Ibid., pp. 138-39). More positively, the Symbolist novel, as M. Albérès notes in the first passage quoted above, will combine closely three elements, fictional narrative, discursive philosophical analysis, and lyrical allegory inside an ironical

framework to produce the new fictional narrative sub-genre. Influenced by the "poème en prose", for example, plot will be weakened, reduced to a mere "juxtaposition de 'proses'" (M. Raimond, La Crise du roman, p. 205) as can be shown by Sous l'oeil des Barbares. The new novelists' subject will most frequently be introspection and their method will be subjective, idealistic even solipsistic. The new novelists' aim will be to "exprimer seulement une série d'émotions, de notations, d'événements fascinants et parfois illogiques", to "évoquer au lieu de conter, aimer dans les faits l'émotion qu'ils portent en eux plus que la logique de leur enchaînement", finally to "charmer ou étonner, au lieu de décrire, d'expliquer, informer et renseigner" (Albérès, Histoire du roman moderne, p. 147). That the symbolist novelist chose to dramatize subjective states almost to the exclusion of events occurring in the outer world of reality brought forth Jacques Rivière's well-known condemnation of the Symbolist novel:

> Ce n'est pas sans raison que le symbolisme a été rattaché à la philosophie idéaliste. Vraiment, pour cette génération, les choses avaient perdu leur réalité. Tout était devenu mental. On était au milieu de l'univers comme parfois, après un grand effort cérébral, le soir, dans la chambre de travail doucement éclairée, du fond d'un fauteuil, on voit les objets s'affaiblir, s'en aller, se reculer dans une sorte de profondeur qui semble ne plus être que celle de la pensée elle-même. Le monde sensible s'était réduit en une tapisserie légendaire, ornée de motifs, noblement fantastiques, et qui semblait tendue sur les parois intérieures du cerveau. Les gens qui vivaient au milieu de ce rêve, naturellement ne pouvaient goûter que des plaisirs tout idéaux
> ("Le Roman d'aventure", Nouvelle Revue française, January-April 1913, IX, 761).

Cerebral, dream-like landscapes peopled with languorous Pre-Raphaelite figures engaged, or as K.D. Uitti puts it, "shanghaied upon a voyage of self-discovery" (The Concept of the Self in the Symbolist Novel, p. 40), such are some of the qualities of the

symbolist novel, but these novelistic aspects can be analysed most clearly when they are viewed within the three structuring forces symbolist novelists like Barrès combined in their fiction: namely, adapted forms of the "roman d'analyse", the "roman ironique" and the "roman allégorique". Of the three novelistic methods, subjective realism, irony and allegory, the most pervasive in the Symbolist novel is irony because it can be turned against the novel's central figure, the hero-narrator himself, by the use of the first-person solipsistic point of view technique, or against the novel form itself, by the use of Romantic Irony, or against the allegorical form itself with the obvious resulting ambiguities in meaning. We shall examine the three strands to be found in the Symbolist novel and look to see whether they exist in the Culte du Moi.

3. The "roman d'analyse" as practised by Symbolist Novelists [8]

Between the neo-classical novel of psychological analysis as practised by Mme de Lafayette, l'Abbé Prévost and Choderlos de Laclos, and the modern Proustian or Joycean display of the immediate phenomena of the conscious and unconscious mind as they occur, the predominant nineteenth-century form of the novel of psychological analysis began with Romantic fictional autobiography before finally slipping into Symbolist solipsism. In other words, the "roman d'analyse", which ended according to Henri Coulet (Le Roman jusqu'à la Révolution, p. 427) with Les Liaisons dangereuses, was replaced by what Joachim Merlant has called "le roman personnel" which in its turn gave way to the Proustian form described by Michel Raimond as follows: "Proust réalise, dès Combray, un vieux

rêve qui avait effleuré Sainte-Beuve, les Goncourt et Barrès, celui d'un roman qui s'emploierait à dire ce qui se passe dans un esprit plutôt qu'à raconter les agissements des hommes" (Le Roman depuis la Révolution, p. 150). Joachim Merlant suggests how the "roman d'analyse" aided the development of the subsequent form, the fictional autobiography: "en fait le roman d'analyse... préparait la forme du roman pour l'autobiographie, en éliminant presque entièrement la part du romanesque et en développant celle de la vie intime" (Le Roman personnel, p. xxxii). He also believed that the increasing emphasis given to the evocation of the inner psychological world brought to an end the type of fictional autobiography as instanced by narratives like René, Adolphe or La Confession d'un enfant du siècle whose dramatic action continues to take place at least partly in the world of action: "Quand le moi s'isole de tout et creuse en lui il ne trouve que le vide; quand il s'enclôt dans une destinée particulière, s'enferme dans la tour d'ivoire d'une passion, d'une douleur ou d'une chimère, il ne produit rien, il se stérilise" (Ibid., p. 417). This criticism is identical to Rivière's already quoted charge that Symbolist novelists neglected the outer world in favour of the inner world of subjectivity, a preference that Michel Raimond describes as follows: "Il ne s'agit plus pour le romancier de donner une image véridique des relations humaines, ni de décrire le train du monde comme il va; mais plutôt d'exposer, sous la forme d'une fable crédible, le monde de son coeur" (La Crise du roman, p. 487). The increased interiority of such novels as Edouard Rod's La Course à la mort, Wyzewa's Valbert or Barrès' Culte du Moi called for a new narrative point of view situated within the hero's subjectivity

itself, with the outside world being increasingly reduced to his own representation of it, in a word, solipsism. [9]

In a most useful and revealing Preface at the beginning of his novel Les Trois coeurs (Paris, Perrin, 1890) Edouard Rod, discussing the kind of hero and the technique of presentation he had used in La Course à la mort (1885) defined his hero as an "Intuitive" and his own literary manner in La Course à la mort as "Intuitivism". Intuitivism, as the following extract from Rod's preface shows, is a technique of fictional psychological analysis or introspection which is close to solipsism but one which never posits that the self is the only thing certainly existent:

> Un intuitif, en effet, est un homme qui regarde en soi-même, et c'est bien ce procédé d'observation intérieure qui paraît devoir succéder à l'observation extérieure des naturalistes...L'intuitivisme serait donc l'application de l'intuition comme méthode de psychologie littéraire: regarder en soi, non pour se connaître ni pour s'aimer, mais pour connaître et aimer les autres; chercher dans le microcosme de son coeur le jeu du coeur humain; partir de là pour aller plus loin que soi, et parce qu'en soi, quoi qu'on dise, se réfléchit le monde
> (pp. 19, 21).

When it is remembered that La Course à la mort presents in the form of a first-person diary an anonymous narrator/hero who describes his pessimistic thoughts and unsatisfied passion for the mysteriously semi-anonymous Cécile N^{xxx}, a pattern of symbolist narrative can be seen to be emerging. When Rod goes on in the Preface already mentioned to analyse some of his earlier novel's technical devices and the reverberations they made among critics, further aspects, difficulties and solutions of the symbolist novel are revealed: "D'abord je l'[La Course à la mort] avais rédigé sous forme de récit, à la troisième personne: la difficulté de faire manoeuvrer pendant trois cents pages un héros sans nom

qu'on ne sait bientôt par quelle périphrase désigner, me fit adopter la forme du journal. Je le regrettai plus tard parce qu'une partie de la critique vit une confession là où, sans me priver de recourir à moi-même comme 'document', j'avais tenté de faire un livre d'une portée plus générale que ne serait un journal intime" (Ibid., p. 15). Thus as envisaged by a symbolist, the novel will avoid third-person objectivity, will resemble a personal diary and will present a study of emotions drawn from autobiographical sources in an effort to discover what we would consider the "real" world; that is to say that the inner world of the hero's subjectivity completely displaces descriptions of the external environment. When Teodor de Wyzewa's advice addressed to young novelists in 1886 is added to Rod's 1890 Préface, the aesthetic shaping symbolist novelists' practice of the fictional form of psychological analysis may be said to be complete: "le romancier dressera une seule âme qu'il animera pleinement: par elle seront perçues les images, raisonnés les arguments, senties les émotions: le lecteur comme l'auteur verra tout, les choses et les âmes à travers cette âme unique et précise dont il vivra la vie" ("Notes sur la littérature wagnérienne et les livres en 1885-1886", Revue wagnérienne, deuxième année, numéro 5, July 8, 1886, p. 168). When Barrès came to write Sous l'oeil des Barbares in 1887, though he could not know Rod's Preface obviously, the solipsistic "journal intime" form of the roman d'analyse must have suggested itself to him very early on as the most appropriate fictional form in which to recount his hero's subjective, intellectual and emotional adventures.

4. The "Culte du Moi" as Symbolist "romans d'analyse"

One critic at least had no doubt that Sous l'oeil des Barbares, despite what he called its lack of clarity, heralded the renewal of the "roman d'analyse". In his celebrated article, "Un Roman d'analyse: 'Sous l'oeil des Barbares'", which appeared in the Journal des Débats on April 3, 1888, Paul Bourget described the novel's subject as the analysis of "la genèse d'une sensibilité", praised Barrès for displaying "un souci passionné de la vérité morale" and for the acuity of his psychological analysis, and situated Sous l'oeil in the historical line of fictional autobiographies represented by the works of, among other nineteenth-century authors, Sainte-Beuve and Benjamin Constant (in so doing, he also indicated incidentally the two authors who were to be the hero's "Intercessors" in Un Homme libre). The Culte du Moi has always been considered as a fictional autobiography written by a young man concerned to understand and display his understanding of the development and means of controlling his own intellectual and emotional responses to pressures from the outer world. But who is the subject of the autobiography, who narrates the Culte du Moi? Leaving aside immediately as artistically naive the suggestion made by Barrès' biographer, René Lalou, that Barrès is himself the hero of his own novels ("En commençant la trilogie, Barrès se sentait tellement lié à son ouvrage que, pendant les deux premiers volumes, il avait laissé anonyme le personnage qui disait 'je'", Maurice Barrès, Paris, Hachette, 1950, p. 56), the reader must begin by examining the use made of the alternation between first- and third-person narration in the series.

By definition, an autobiographer tells the story of his own

life and yet at the beginning of Sous l'oeil des Barbares we find expressions like: "Voici une courte monographie réaliste... Je décris un être jeune et sensible...celui de qui je parle... celui de qui je décris les apprentissages, etc." (Oeuvre, I, 41-42) in which an unidentified first-person narrator speaks in the third person of the young man who is to be the hero of the "monograph". Later on in Sous l'oeil, this hero is viewed from the outside in the third-person "Concordances" ("Il naquit dans l'est de la France ...il fit le geste de l'amour quelquefois...il quitta sa province, etc.", Oeuvre, I, 47, 58, 89), and in the chapters themselves is referred to as "il" and is identified by such external periphrastic expressions as "l'adolescent" and "le jeune homme". Also within the chapters proper, the "jeune homme" meditates alone or speaks in the first person in exchanges involving other characters ("Ce que j'aime...c'est de créer", Oeuvre, I, 119, he exclaims when alone; and "Je n'approuve ni ne blâme l'indépendance de tes observations" he says to "la jeune fille", Oeuvre, I, 102-03). This differentiation between first-person narrator and hero described in the third person continues until the final scene of the novel, just before the hero addresses his prayer to the unknown deity he is seeking. In this final scene, the narrator, still paradoxically speaking of the hero as "il" admits that he and the hero are one and the same person and that the novel we have just read was in fact written by the hero:

> C'est ce soir-là que décidément incapable de s'échauffer sans un bouleversement de son univers intérieur, toujours possible mais que depuis des mois il espérait en vain, timide et affaissé devant l'avenir, tourmenté d'insomnies, il eut le goût de se souvenir, de répéter les émotions, les visions du monde dont jadis il s'était si violemment échauffé. Il lui souriait de se caresser et de se plaindre

> dans cette monographie, aux heures que lui laissaient libres son patron et les solliciteurs de ce député sous-secrétaire d'état.
> Il ne s'efforça nullement de combiner, de prouver, ni que ses tableaux fussent agréables. Il copiait strictement sans ampleur ni habileté, les divers rêves demeurés empreints sur sa mémoire depuis cinq ans. Seulement à cette heure de stérilité, il s'étonnait parfois de retrouver dans son souvenir certains accès de tendresse ou de haine. Est-il possible que j'aie déclamé! J'espérais cela! O naiveté! Il rougissait. Et malgré sa sincérité, ça et là vous devinerez peut-être qu'il a mis la sourdine, par respect pour le lecteur et pour soi-même
> (Oeuvre, I, 129).

This extraordinary passage which logically should all be in the first person, as the self-conscious narrator explains what led him to write the fictional autobiography which we have just read, in fact contains only the two first-person exclamations, expressed in "style direct libre" (i.e. direct quoted speech within indirect but set apart by no quotations marks) and also the second-person address to the reader. Why should the narrator's identity have been concealed for so long only to be revealed just as the novel is ending? The answer is, I think, that by the use of "je" referring to a non-existent narrator other than the hero as well as by extended deep inside views which encourage the reader to identify himself with the hero, Barrès achieves that interpenetration of hero, implied author and reader which, as K.D. Uitti pointed out, characterized the new treatment of point of view discovered by symbolist practitioners of the "roman d'analyse": "Having consistently as its subject the definition of possibilities contained within the Self, the fin de siècle novel--as do both symbolist poetry and theatre--frequently presents a point of view residing in a kind of interpenetration of author, hero, and reader" (The Concept of the Self in the Symbolist Novel, p. 39). Such interpenetration is an advantage in a novel dealing with a hero's solipsistic view of the world

because it reveals in a final flash of insight, or a Joycean "epiphany" [10] that what had appeared to be the solid ground from which a narrator regarded the hero from the outside, thus confirming his existence and, more important, that of the outside world, is in fact merely an illusion: the hero has been analysing himself, and his acts may have occurred in a 'world' having no objective existence. This act of ventriloquism on the hero's part is used, as Michel Picard realised, to render "specious" the real world, and the anti-solipsistic distinction between *je* and *il*, between the hero as he views himself and as he is viewed by others: "Univers égocentrique, où la différence entre le moi et le non-moi demeure indistincte, où l'altérité est pressentie et passionnément repoussée, où les autres ne sont que des objets, des allégories ou des miroirs. Univers essentiellement séparé...la réalité extérieure s'abolit, la distinction entre le *je* et le *il* devient spécieuse. Nous retrouvons bien les principales affirmations de l'illusion idéaliste" ("La Conscience tragique dans le 'Culte du Moi'", *Revue des Sciences humaines*, 1967, p. 592). The ventriloquial narrative trick is not repeated in *Un Homme libre* since the anonymous narrator refers to himself exclusively in the first person ("Je suis allé à Jersey avec mon ami Simon" etc., *Oeuvre*, I, 149), a fact which indicates that the second part of the *Culte du Moi* has taken on the more conventional form employed by authors of "romans d'analyse", namely, the "journal intime". *Le Jardin de Bérénice*, however, presents a return to the mixture of first- and third-person narrative, but for a different reason in that it signals Barrès' imminent abandonment of the symbolist "roman d'analyse" in favour of the anatomy and later, the "roman engagé". In

Le Jardin de Bérénice Philippe describes himself, his actions, ideas and emotions and his dealings with the other characters in the first person throughout the novel's thirteen chapters until the final page when an anonymous narrator interrupts unannounced and proceeds to round off the story by explaining in a tone which combines irony with philosophizing, Philippe's projected future as a race-course concessionaire and by summarizing the "message" contained in this "traité de la culture du moi" (Oeuvre, I, 377). Why is such a narrator necessary, what function does he serve? He is there to bring the novel to an end, that much is obvious at least, and to remind the reader of the principal statement made by the Culte du Moi. Technically, the third-person narrator is an aid to clarity and a bow in the direction of fictional convention, probably, I suspect, suggested by Barrès' "technical adviser" at the time, Bourget. This final chapter prophesying the future life of the main character is not the only conventional "Dickensian" aspect of narration in Le Jardin de Bérénice. (In fact, this final page offers a summary account of Philippe's future much as the "concordances" in Sous l'oeil summarized the hero's past). Philippe's first-person accounts in the chapters themselves are supplemented by chapter headings in which reference is made to him in the third person: "Philippe retrouve dans Arles Bérénice, dite Petite-Secousse...Comment Philippe connut Petite-Secousse...Journée que passa Philippe sur la tour Constance" (Oeuvre, I, 288, 290, 312). These chapter headings, when taken together with the editorial note which identifies Philippe and which is expressed in the third person ("Quelques personnes ayant manifesté le désir de désigner par un nom particulier le personnage, jusqu'alors anonyme, de qui

nous avons coutume de les entretenir, nous avons décidé de leur donner cette satisfaction, et désormais il se nommera Philippe", Oeuvre, I, 279) and with the final page already mentioned situate the hero of the Culte du Moi squarely in the real world of action and experience and abstract him from a solipsistic dream. Thus as his developing attitude to narrative technique and point of view shows, Barrès' practice of the symbolist "roman d'analyse" yields increasingly between his first and third novels to the "roman de moeurs" and the "roman à thèse".

In his treatment of Symbolist solipsism Barrès' originality lies in his characteristic use of irony against the notion and conventions of solipsism itself at least in the first part of the Culte du Moi. In Sous l'oeil des Barbares, the narrator, who is also the hero, as we have seen, while pretending to accept without question the hero's view of reality as being his own subjective creation ("La réalité varie avec chacun de nous puisqu'elle est l'ensemble de nos habitudes de voir, de sentir et de raisonner", Oeuvre, I, 41), and while supposedly presenting a personal view of the world, in the form of a "roman d'analyse", nonetheless by the use of romantic irony (i.e. debunking remarks on the reality of the work under way, expressed by the narrator within the work itself) retains the capacity of viewing his created protagonist (a projection of himself) from the outside and from a certain aesthetic distance. Although he seems to be giving us, in the form of a private journal, a vision of psychological events very close in time to their actual occurrence, he in fact slips back and forth between first- and third-person narration, exchanging in the process the role of hero for that of the ironically intrusive

implied author who, à la Thackeray, exposes his creatures for the puppets they are. Right at the beginning of Sous l'oeil, for instance, the narrator reveals that the creation of his puppets had often taken second place to romantic dalliance: "J'avoue que de simples femmes, agréables et gaies, mais soumises à la vision coutumière de l'univers qu'elles relèvent d'une ironie facile, me firent plus d'un soir renier à part moi mes poupées de derrière la tête", Oeuvre, I, 43). Later in the same novel, statements like "son amie, enfoncée dans la brume finale du chapitre II" (Oeuvre, I, 91), or "Il craignit qu'elle ne recommencât la scène du chapitre II" (Ibid., I, 103), remind the reader that he is reading a novel and at the same time shatter the solipsistic illusion on which the hero's created world is based. Romantic irony is restricted to the first part of the Culte du Moi series because in both Un Homme libre and increasingly in Le Jardin de Bérénice the hero/narrator is concerned to create a credible though still essentially subjective view of a world outside his Moi, one in which he is determined to sollicit his readers' sympathetic support.

Barrès also turns his irony successfully against the "roman d'analyse" form by turning it against the beliefs and character of his hero. Historically the "roman d'analyse" had been overburdened by heroes like René, Adolphe, or Octave, the hero of Musset's La Confession d'un enfant du siècle,whose lyrical accounts of themselves suffered from what can be seen as an exaggerated solemnity, not to say self-pity, whose protagonist/narrators lacked humour in the descriptions they gave of their relationships with others, and most of all in their endless outpourings on the

minutely observed phenomena of their own psyches. The Culte du Moi, on the other hand, presents a refreshingly modified form of the old novels of psychological analysis because the hero is constantly capable of seeing himself as others see him, and of making ironic, deflationary remarks on his own pretensions, eternally self-regarding attitudes, and inadequacies in his dealings with others. In Un Homme libre, for example, the quarrel with Simon is exacerbated by the hero's inability to control his passions, calling forth the following dandified expression of concern over a very trivial reaction: "Ici j'eus le tort de me lever" (Oeuvre, I, 221), and his confidence in his ability to impose an artificial and mechanical control on his emotions is ironically shown to be ill-founded; in the same novel, his belief that he can use "l'Objet" for his own emotional and sexual gratification rebounds against him--he becomes emotionally involved, even, for a time, dependent on her and this failure in his practice of the method freeing him from the fetters of the outer conventional world is signalled by the scenes in which his dandified cool and detached manner gives way to frantic jealousy-induced careerings about Cannes from hotel to telegraph office as he desperately seeks to rediscover the female prop to his self-esteem. Finally, in Le Jardin de Bérénice, his complacency and self-centred vanity are strikingly betrayed in the excessive self-satisfaction he feels at having successfully analysed the not exactly sibylline nature of Charles Martin. When for instance, Philippe exclaims, during his account of a conversation with Martin, "Cette phrase [of Martin's] me remplit d'un délicieux bien-être; je la prévoyais textuellement" (Oeuvre, I, 319), the degree of self-

satisfaction causes one to have uneasy doubts about Philippe's too indulgent self-evaluation.

One final aspect of the "roman d'analyse" treated in an original way by Barrès in the Culte du Moi is the use of time. Historically the "roman d'analyse" written in the form of a "journal intime" treats time subjectively: i.e. the hero/narrator chooses only such moments as dramatize his consciousness, and events are described most frequently from a very short temporal distance (for example, the hero may record nightly in his diary the day's events). This means that we come to know the hero through his participation in current events--any information regarding past events necessary to the reader's understanding of the hero's present attitudes and actions has to be given in short or extended flashbacks. In Sous l'oeil des Barbares (but not elsewhere in the Culte du Moi), Barrès deliberately stylized the device of the flash-back in the "Concordances" whose significance is that they render the use of extended flashbacks unnecessary. Thus the change to third-person narration in the "concordances" can be understood as possessing not only spatial but also temporal relevance. In the chapters proper, time is almost reduced to the present (even in "Désintéressement" a moment of past history is chosen to reflect allegorically the hero's current struggle against the conformist pressures of the real world), and the epic situation approaches more and more closely to the present time of the events described. At the beginning of Sous l'oeil, the narrator explains that his projected novel is to be composed of: "Chaque vision qu'il [the hero] eut de l'univers...les scènes premières, vagues et un peu abstraites...de petits traits choisis, plus abondants à mesure

qu'on approche de l'instant où nous écrivons; enfin dans une soirée minutieuse, cet analyste s'abandonnant à la bohème de son esprit et de son coeur" (Oeuvre, I, 42). [11] Events and the act of recording them are very close temporally, and in fact, as the above quotation and page 129 of the novel show, experience and expression become contemporaneous in the novel's final scene in which the hero spends an evening writing down his thoughts and emotions. We can only see the hero's present or immediate past--his acts, like the thrashing he administers to M. X, or his fits of joy or depression. The concordances, however, give us privileged access to his past life from his birth and childhood in Eastern France to his adolescence spent in Paris. For a reader accustomed to situating present acts in a causally-linked chain of past actions, the "concordances" achieve economically, thanks to their ironic stylization, their aim of reassurance and enlightenment.

5. The "Culte du Moi" and the "roman ironique"

An "ironic novel" is distinguished principally from one which merely contains some irony by the novelist's practice of turning his irony either against the novel he is writing, or against a specific fictional form, or against the whole novel form itself. Candide is a novel containing some irony, Shamela is an ironic form of the epistolary novel, Tristram Shandy, Jacques le fataliste and Les Faux-Monnayeurs are ironic novels. The difference between a novel containing some irony and an ironic novel is identical to the difference between situational and verbal irony, i.e. a novel containing irony creates a situation within which irony pertains

(Candide's candour leads to his disasters) while an ironic novel directs part of its irony at least against itself (Tristram Shandy reminds us constantly that he is writing his life story). Discussing, in 1890, ironic Realist and Symbolist novelists, Paul Desjardins saw the realistic novel as a structure in which an ironic situation is created but not commented upon in order that the illusion of reality be not put in jeopardy:

> Il est une ironie plus subtile et qui n'a pas besoin du rire. C'est celle qui se dégage de la simple constatation historique des sentiments. De dire, à la troisième personne et à un temps passé: 'Ils aimèrent', cela contient déjà une forte dose d'ironie, puisque le fait seul de ne pas regarder comme contemporaine et de reculer dans le lointain une émotion de l'âme qui se croyait éternelle suffit à montrer qu'on n'en éprouve pas l'illusion, qu'on ne s'y associe pas, qu'on s'en désintéresse. C'est pourquoi toute la littérature réaliste est intimement ironique
> ("Les Ironistes", Journal des Débats, December 13, 1890).

Symbolist novelists on the other hand delighted in rejecting the conventions of realistic fiction: instead of striving to create as absorbing as possible an illusion of shared reality by attempting to get the reader to overlook art and forget that he is in fact reading a book rather than living the life of a provincial housewife, Parisian dandy, or a striking miner, the Symbolist writer of novels constantly works to shatter the illusion, pointing out in so doing, that the idea that "life" can be contained within the pages of a book is a very naive one. The Culte du Moi series, for instance, provides, as we have already seen, many examples of Romantic irony through which, in Bourneuf and Ouellet's words, "Le romancier met à jour ses procédés, ses artifices, il défait en même temps qu'il bâtit" (L'Univers du roman, p. 7). As well as the examples of Romantic irony already quoted, the Culte du Moi

novels contain statements, explanations and elucidatory references to the narrative techniques used in the series ("Désireux de respecter cette partie double de son imagination", the narrator writes, for example, "j'ai rédigé des concordances, où je marque la clairvoyance qu'il conservait sur soi-même dans ses troubles les plus indociles", etc., Oeuvre, I, 44), and on the nature, irreality and even lack of individuation of the characters (Amaryllis and "la jeune fille" are identical in the young man's mind, we are told, Oeuvre, I, 91); the young girl herself is "dispensed with" altogether as no longer necessary, Ibid., I, 108; and Simon's purely functional nature as a "ficelle" existing merely to allow the hero's nature to be revealed through conversation is stated quite baldly by the hero in Un Homme libre itself: "Mais pourquoi m'inquiéterais-je d'expliquer cette âme qui n'est pas la mienne? Il suffit que je vous la fasse voir, aux instants où, me comparant à lui, vous y gagnerez de me mieux connaître" (Ibid., I, 159). The hero/narrator of Un Homme libre also indicates the aesthetic distance separating him from the work in hand by going to the lengths of interrupting his account of the Intercessors to explain that he is including only specimen passages in this version of his search for a method of self-exploitation (Oeuvre, I, 184) and by refusing to analyse such hackneyed topics as his growing jealous affection for l'Objet: "Ce genre d'émotions est assez connu pour que je n'en fournisse pas la description" (Oeuvre, I, 253). Le Jardin de Bérénice contains few references to its own existence as a work of narrative; it is, however, described by Philippe as, "la narration qui va suivre" (Oeuvre, I, 281) and as a "monographie" (Oeuvre, I, 282). The reason for the reduction of Romantic irony between Sous

l'oeil and Le Jardin de Bérénice is, as has already been suggested, that the establishment and maintenance of a credible illusion of reality becomes an increasingly vital foundation on which the ideological proposition, more pronounced in the third than in the first part of the Culte du Moi, rests. [12]

The Culte du Moi, as well as presenting an ironic treatment of the realist doctrine of credibility, also exemplifies the Symbolist treatment of a basic literary theme, one that can be traced back to the mythic origins of literature itself, and one which has given us a modern fictional sub-genre: the Bildungsroman. [13] The Symbolist novel, which according to K.D. Uitti "almost always" (The Concept of the Self, p. 63) contains elements of the Bildungsroman is ironic at the expense of the sub-genre's basic donnée: the education and initiation of a young man into life's mysteries. One of the most common forms of plot in French realist fiction involves the arrival in Paris of a poor but ambitious young provincial determined to take the capital by storm and make his fortune in the process; the archetypal heroes of such fiction are Rastignac, Rubempré and Julien Sorel. The peripetia of the Bildungsroman plot consist of the hero's social successes or faux pas, the favourable or unfavourable impressions he makes upon the men he needs to impress or their wives and the resultant rises and falls in his personal fortunes. This process of finding one's feet in the social and financial whirl of Paris forms the hero's initiation to life's problems, an initiation which provides the plot of the realistic "roman d'apprentissage". The Symbolist novelist ironically inverts this plot structure: instead of describing an education taking place in the outside world of social contacts, career

pressures and love affairs, the symbolist hero's education concentrates on initiating him into the mysteries of his own mental and emotional states. Wyzewa's hero, Valbert, and Dujardin's Daniel are initiated into the mystery of love, while Edouard Rod's anonymous narrator/hero grapples with the mystery surrounding death and ultimately rejects suicide as the solution to his problems.

The Culte du Moi is a Bildungsroman but an ironic one, and far from dispensing totally with plot, as Michel Raimond has paradoxically suggested, [14] Barrès' series merely inverts the processes implied by a young man's efforts at self-education: instead of society's forms and rituals, the qualities and defects of the Moi become the objects of the hero's quest, the material on which he conducts his research. The goad urging the realistic hero to achieve worldly success, Ambition, becomes transposed for the hero of the Culte du Moi into the socratic ambition that he know himself. Ironic parallels with the basic plot of the Bildungsroman exist in the Culte du Moi as analysis shows: in Sous l'oeil des Barbares a young provincial arrives in Paris initially as ambitious as Rastignac; he first chooses the life of a dandy, taking a flat on the fifth floor "d'un numéro impair du boulevard Haussmann" (Oeuvre, I, 103), the smart side of the Boulevard presumably; he rises quickly to the exalted rank of "secrétaire d'un sous-secrétaire d'Etat" (Oeuvre, I, 110) in the Foreign Affairs office, takes up cigar smoking as the appropriate symbol of his status, adopts an attitude of condescension to his equals and former comrades (Oeuvre, I, 122-23) and frequents the chic salons in which his newly acquired sartorial elegance may, he

hopes, advance his career (Ibid.). But at this point, the hero's opposite tendency to seek isolation as an aid to self-knowledge reasserts itself and instead of continuing to imitate the denizens of the Darwinian "struggle-for-life" social world, he prefers to enter the spiritual world inhabited by among others, the "Idealists" of the Bicêtre lunatic asylum, and signals his decision by administering a public thrashing to M. X,the cynical adviser to ambitious young go-getters. From this point, the Culte du Moi series describes the hero's education and initiation into the Moi and so ironically inverts the conventions of the Bildungsroman. In Un Homme libre, the dandy's "pied-à-terre" from which he sallies forth to seek success in the political arena, becomes, in unfashionable Lorraine, Saint-Germain, the former cloister in which the hero practises introspection and self-analysis using the techniques provided by Loyola's Exercices spirituels. Later, when making the potentially modish "grand tour" of Italy, the hero avoids, in general, the resorts frequented by the fashionable traveller, and even in Venice, prefers the seclusion of his room to the café terraces on St. Mark's square. Similarly, while on the Riviera he eschews the Casinos and boulevards, making his only excursions driven by loneliness, to telegraph offices from which he despatches despairing appeals for female companionship. In Le Jardin de Bérénice, Philippe prefers to restrict himself almost entirely to the company of Bérénice and, while considering as necessary means to his self-advancement his electoral activities and the public meetings he is forced to attend, he nonetheless dismisses them, except in his conversation with Simon, as boring and soulless (Oeuvre, I, 325, 353, 354, 360). Finally, although prepared, in the best tradition of Balzacian ambitious heroes, to

sacrifice his friends to his career, once his aim is achieved--he is elected to the Chambre des Députés--he abandons his seat, implying that he will continue to practise introspection in wealthy isolation. In fact, the high points of the Culte du Moi ("Extase" and "Affaissement" in Sous l'oeil; the scenes at Saint-Germain, Haroué, Venice, and Cannes in Un Homme libre, and the "Tour Constance" scene and interviews with the living and later resurrected Bérénice in Le Jardin de Bérénice) describe moments when the hero renounces the outer world but continues his education in the phenomena and processes of the Moi. In this context, it seems justifiable to consider the plot of the Culte du Moi as an ironic form of that found in the Bildungsroman.

Any discussion of the techniques of irony employed in the Culte du Moi must also include consideration of the four following techniques of influencing the reader's reactions to the hero/narrator and to the story he is telling. Firstly, by changing the angle of perception the novelist can expose the pretentiousness of his young protagonist whose Idealistic attitude leads him, for example, to over-value vagueness, so the narrator suggests: "Soirées glorieuses et douces! Son cerveau gorgé de jeunesse dédaignait de préciser sa vision; ainsi son génie lui parut infini, et il s'enivrait d'être tel" (Oeuvre, I, 90). Secondly, the hero, viewed from the outside, may be presented as an Ingénu and his naiveté used to reduce the weight the reader is ready to give to his pronouncements: when, for example, the hero asks M. X to explain to him the meaning of life "en peu de mots, dans ce décor d'une fête de Paris" (Oeuvre, I, 93) both the demand for brevity and the incongruity of the situation combine to expose his youthful

optimism, and to question whether answers to such questions exist, and if so, whether they can be conveyed in a few words. The third category of ironic techniques involves irony of self-betrayal, which D.C. Muecke defines as "the facility of self-deception, the half self-conscious hypocrisy towards ourselves with which even noble minds attempt to disguise the almost inevitable influence of selfish motives in human nature" (Irony, p. 13). An example of a character who exposes his own essential selfishness is provided by the scene in which "le bonhomme Système" reveals that his philosophical ideal can be summarized in the aphorism: "Ayez de l'argent et soyez considéré" (Oeuvre, I, 51) or the one in which M. X, the increasingly inebriated and embarrasingly confidential adviser proclaims his satisfaction at the life he leads: "Je dîne tous les soirs en ville avec des dames décolletées, un peu grasses comme je les préfère, qui m'entreprennent sur la divinité, et avec des messieurs qui rient tout le temps par politesse" (Ibid., I, 97). But the majority of such examples describe moments when the narrator/hero betrays his adhesion to shallow, unsatisfactory norms: in Un Homme libre, for example, the insistence with which armchairs are preferred over chairs as an aid to meditation (Oeuvre, I, 164) throws a faintly comic light on the hero's eccentricities but the sexual arrangements he organises (Rose comes in on a Thursday to keep him in sexual trim) expose his egotistical manipulation of other people (Ibid., I, 165).[15] Another example of his egotistical inability to treat people other than as objects designed to react solely to gratify his own desire or to expiate his faults is contained in his statement: "Mon rêve fut toujours de convaincre celle que

j'aimerais qu'elle entre à la Réparation ou bien au Carmel, pour appliquer les doctrines que j'honore et pour réparer les atteintes que je leur porte" (Ibid., I, 309). One final example of the irony of self-betrayal occurs when the hero calmly announces that one of the main reasons favouring the totally unsuitable marriage between Bérénice and Charles Martin is his own self-advancement, and another that he is bored with his own role as her "confessor":

> A cette époque, ma situation à Arles me préoccupait fort, Trop bonne pour être abandonnée, elle n'était pas telle que j'en eusse de la sécurité. Je ne pouvais me dissimuler ce que j'avais à redouter de la candidature projetée de Charles Martin.
> Ainsi mes intérêts électoraux, la tristesse de Bérénice, qui tout de même se sentait très seule, mon désarroi de ses moeurs secrètes, une insensible satiété qui me gagnait de nos pédagogies, tout concourait à me faire accepter un mariage que la dot de la jeune femme et la sensualité de Charles Martin rendaient possible
> (Oeuvre, I, 356).

In all these scenes the hero is led to betray his youthful thoughtlessness and self-absorption. By the fourth series of ironic scenes, remarks or statements, the hero is "punished" for his defects and the reader, reassured that vice brings its just deserts, is encouraged to view his faults with a more lenient eye. This series consists of examples which juxtapose incompatible and incongruous phenomena, and which thus contrast dramatically, for comic retributive purposes, appearance and reality. The Culte du Moi series contains in particular a number of moments in the narrative when the hero's sublimely self-confident statements on his own powers are belied by the embarrassing malfunction of his physical metabolism. Having just declared, for instance, "Ce n'est donc pas que je m'admire tout d'une pièce, mais je me plais infiniment", the hero is brought back to earth, as the change in point of view re-

veals, by a stab of pain: "Dans son épaule, une névralgie lancina soudain, qui le guérit sans plus de sa déplaisante fatuité" (Oeuvre, I, 124-25). The narrator's intervention (let us not forget that the narrator is also the hero and so a double irony is at work: the hero is ironizing himself through an invented persona) in this instance informs us clearly that the pain punishes the hero's fatuous self-satisfaction. But in other examples, the incongruity of the physical manifestation of disapproval is not commented upon, but ought to be clear: thus the function of the hero's rheumatic pains (Ibid., I, 126, 128), in Sous l'oeil, and his troubles with digestion and disposal of waste matters in Un Homme libre (Oeuvre, I, 151, 153, 158, 165, 187, 217) derive not simply from a gratuitous desire to "épater le bourgeois" but from the necessity of controlling the relationship the reader achieves with the main character. Left unpunished the hero's attitudes would, by their inhumanity, quickly discourage readers interested in reading about people rather than monsters of selfishness. The fact that many readers since the eighteen-nineties have accepted that the hero of the Culte du Moi belongs in the ranks of men and not monsters testifies to the success of Barrès' use of irony as a comic retributive technique.[16]

6. The "Culte du Moi" and the Allegorical Novel

> L'ironie pourrait s'appeler, au sens propre du mot, une allégorie...car elle pense une chose et, à sa manière, en dit une autre
> (Jankélévitch, L'Ironie, p. 32).

As Jankélévitch suggests, the presence of ironic elements in the novel already make it allegorical, because it presents one structure, view of reality, or relationship while suggesting another.

Northrop Frye goes further, declaring that allegory and fiction writing are inextricably intertwined: "As a technique of literature, allegory is a technique of fiction-writing, for there must be some kind of narrative basis for allegory. We have allegory when the events of a narrative obviously and continuously refer to another simultaneous structure of events or ideas, whether historical events, moral or philosophical ideas, or natural phenomena" (Princeton Encyclopedia of Poetry and Poetics, p. 12). Allegory found its most perfect expression in myth, two dominant examples of which that have been fictionalized in Western literature are those of the pilgrimage or quest and the young man's education and initiation into society, the latter of which we have already seen in discussing the Bildungsroman. The meaning such myths or allegories contain is incorporated in such devices as personification (a character, Venus, "stands for" an abstract emotion, Love), a dialogue in which opposing beliefs are developed and contrasted in debate by characters personifying them, or a spatial setting which objectifies the hero's emotions or moral choices (he eschews the "primrose path" of dissolute living in favour of the "right hand" path of virtue. In the novel, the roles of hero, heroine, adversary, helper, arbiter, etc., can be distributed according to the values favoured or rejected in the moral allegory thus presented. Irony or satire can be combined with allegory in the novel, indeed, as John MacQueen points out: "It is surprising how often one gains a better understanding of an allegory by considering it as a satire, and vice versa" (Allegory, p. 68). The disadvantage of allegory--its success depends on a stylized clash of opposites--while tending to simplify characters

to personifications of one emotion, may render plot more dramatic by encouraging conflict. Symbolist novelists included allegorical elements in their novels, usually in their creation of allegorical characters (Gide's Urien and Narcisse spring to mind), and they used scenes involving ideological debate and techniques of deliberately stylized spatial representation. Even the titles of some of the Symbolist novels already mentioned indicate a level of reality never dealt with directly in the novels themselves, merely suggested by the title as being the hidden meaning, event or myth the work serves to illustrate or comment upon: there is never any question, for example, of anyone actually cutting down laurel bushes in Dujardin's novel; nor does Gourmont ever describe "les chevaux de Diomède".

Does allegory exist in the Culte du Moi? The answer must be in the affirmative: right from the beginning of Sous l'oeil des Barbares the narrator states that the events of the hero's life in the outside world are of no direct interest:

> Dans ce roman de la vie intérieure, la suite des jours avec leur pittoresque et leurs ana ne devrait rien laisser qui ne fût transformé en rêve ou émotion, car tout y est annoncé d'une conscience qui se souvient et dans laquelle rien ne demeure qui ne se greffe sur le moi pour en devenir une parcelle vivante. C'est aux manuels spéciaux de raconter où jette sa gourme un jeune homme, sa bibliothèque, son installation à Paris, son entrée aux Affaires étrangères et toute son intrigue: nous leur avons emprunté leur langage pour établir les concordances, mais le but précis que je me suis posé, c'est de mettre en valeur les modifications qu'a subies, des ces passes banales, une âme infiniment sensible (Oeuvre, I, 41-42).

Except for fleeting references in the "concordances" such events will be excluded from the novel, and the author is left with the problem of showing the development of the hero's inner life. Having denied himself the opportunity of showing the hero's physical,

emotional and moral actions in the outer world, he must invent a series of meaningful allegorical scenes which represent happenings within the hero's Moi and so inform the reader of developments there. At the beginning of Sous l'oeil des Barbares the narrator reveals the allegory present in the novel when he discusses the enigmatically multi-valent nature of its characters:

> Au premier feuillet, on voit une jeune femme autour d'un jeune homme. N'est-ce pas plutôt l'histoire d'une âme avec ses deux éléments, feminin et mâle? ou encore, à côté du moi qui se garde, veut se connaître et s'affirmer, la fantaisie, le goût du plaisir, le vagabondage, si vif chez un être jeune et sensible? Que ne peut-on y voir? Je sais seulement que mes troubles m'offrirent cette complexité où je ne trouvais alors rien d'obscur. Ce n'est pas ici une enquête logique sur la transformation de la sensibilité; je restitue sans retouche des visions ou émotions, profondément ressenties. Ainsi, dans le plus touchant des poèmes, dans la Vita nuova, la Béatrice est-elle une amoureuse, l'Eglise ou la Théologie? Dante qui ne cherchait point cette confusion y aboutit, parce qu'à des âmes, aux plus sensitives, le vocabulaire devient insuffisant
> (Oeuvre, I, 43).

Clearly, as the reference to Dante's Vita nuova shows, allegorical personification will feature in the creation of character in the Culte du Moi, as will situations in which such characters live out their allegorical conflicts. The clearest example of an allegorical situation reflecting what is occurring in the hero's moi is referred to in the title of Barrès' first novel: the hero, a student presumably away from home for the first time, feels his personal integrity threatened by life in an impersonal lodging house in a strange city. This fear of absorption into a mass of humanity holding values alien to his own, is dramatized by the scene in which the pure and scholarly Athéné is trampled to death by the rioting Barbarians. Another example shows the hero's inner philosophical debates occasioned by his years as a student and later by

his reading in Paris represented through the conversations he holds first with "le Bonhomme Système", whose reliance on German philosophy is symbolized by his proprietary relationship with an "ânesse d'outre-Rhin", and later with M. X. The hero's ambition and desire for success are represented ironically in the scene containing M. X's pronouncements and in the "Recette pour se faire avec rien de la notoriété". His egotistical attitude of self-veneration or self-worship is exhibited, in Un Homme libre, by the application to self-analysis and self-indulgence of elements taken from the vocabulary, ritual and liturgy of religious worship: the religion of the Moi (and of anti-sociability) is expressed in the headings, sub-headings, and titles of books, chapters and sections, like for instance the division into four books entitled respectively "En état de grâce...L'Eglise militante...L'Eglise triomphante" and "Excursion dans la vie". Self-development through self-examination is shown by the ironic misapplication to secular self-analysis of techniques borrowed from Loyola's Exercices spirituels like, for example, the "composition de lieu, colloque, examen de conscience, exercice de la mort", etc. (It goes without saying, of course, that in ironically transposing these techniques for literary purposes, Barrès transformed them both in content and tone). The hero's attitude towards self-analysis is also revealed by his admiration even "adoration" ("Moi, j'adore Benjamin Constant", Oeuvre, I, 154) for Constant and the young Sainte-Beuve, both of whom revered and practised self-analysis at least in their early fictional works, Adolphe and Volupté. His ironic disregard for women is demonstrated by scenes in which he prefabricates a love affair for himself with a woman who is no more than "l'Objet" of

his self-gratification, as he admits: "Je m'étais proposé pour mes fins idéales de prendre là quelque chagrin, un peu d'amertume qui me restituât le désir de Dieu" (Oeuvre, I, 250). (That he seeks grief and not happiness in his relationship, and that by "God" he means "la somme des émotions possibles" [Ibid., I, 182] in his own Moi, merely displays the paradoxical nature of Barrès' complicated hero). The hero's widening interest in the world outside his Moi is presented in the Lorraine chapter of Un Homme libre which dramatizes his researches into and growing awareness and understanding of the hereditary influences on the origins of his own attitudes. In Le Jardin de Bérénice the principal theme to be allegorized involves a conflict between ambitious egotism and selfless generosity and is expressed in Philippe's preferring to sacrifice his relationship with Bérénice in exchange for a seat in Parliament; Bérénice's ensuing death is due largely to her marriage to Charles Martin (i.e. in allegorical terms, Reason "kills" emotion), a danger unforeseen by Philippe. Allegory is also used to explain the psychological formation of the heroine when we are told, for instance, that her education in the "musée du roi René" has shaped her attitudes towards moral qualities like "Désintéressement, Honneur, Noblesse, Simplicité", etc. (Oeuvre, I, 295-96).

Bérénice's name itself, with its Racinian overtones suggesting selfless love and obedience is an example of the technique used in the Culte du Moi of suggesting an abstract quality or a relationship by allegorical means. Thus the fact that the hero is unnamed until Le Jardin de Bérénice and is referred to in Sous l'oeil des Barbares as "le jeune homme" just as the heroine is called

"la jeune fille" shows that they personify eternal universal archetypal abstractions rather than approximate particular individualized characters. In this way, the situation the novel describes is reduced to its timeless essentials: the young man prefers philosophy to love, flirts with ambition before retiring within himself and falling a prey to loneliness; at which point he makes an urgent plea for a friend who will understand him--a desire partially satisfied by the symbiotic relationship with Simon in Un Homme libre. Other allegorical characters like the "Bonhomme Système" and "M.X" the unlabelled and therefore universally available object of youth's rage occur in Sous l'oeil. In the second novel, the still anonymous narrator is surrounded by unindividualized figures identified simply by their first names, Simon and Rose, for example, or by titles which merely describe their relationship to himself: his "maîtresse" in Jersey or "l'Objet" of his experiments with love in Paris. Later, in Le Jardin de Bérénice, Charles Martin is called "l'Adversaire" and is thus also characterized by his relationship to Philippe, and at this point, the justice of Ralph Freedman's remark, that in the Symbolist novel, the function served by secondary characters is merely to reveal the main character, can be seen: "All figures other than the hero himself are deformed and become his attributes, that is, they become objects and images which derive their existence solely from their relationship to the hero" ("Symbol as Terminus: Some Notes on Symbolist Narrative", Comparative Literature Studies, 1967, IV, 136). Other, less important, because episodic, allegorical characters appear in the Culte du Moi, summoned by the novelist to personify dramatically in a scene or

two an attitude to life, philosophy or politics which he needs to present in order to show the hero's reaction to such matters. In this category fall characters whom Barrès chose from history or from contemporary society. They include Marie Bashkirtseff, the cosmopolitan traveller Barrès referred to as "Notre-Dame du sleeping car", the symbol of the "déraciné" par excellence, with whose Journal, the hero of Un Homme libre, on his travels to Italy, spends a day in Lucerne (Oeuvre, I, 224-26). The Venetian genius for liberty of expression is personified by her artists, particularly by the eighteenth-century painter, Tiepolo (Ibid., I, 242-44). The conflicting attractions felt by Philippe for egotistical dilettantism as opposed to political ambition are represented by figures drawn from classical and New Testament sources respectively, Seneca and Lazarus (Ibid., I, 362-66). Finally, Philippe's contrasting attitudes of ironic dismissal and enthusiastic support of General Boulanger are personified in a scene involving the ironic dilettante Renan who claims to be able to view the general in his historical context and the naive, literal-minded journalist, Chincholle, whose occupational disease condemns him to the shorter view (Ibid., I, 281-87).

As this latter example, taken from Le Jardin de Bérénice, shows clearly, narrative techniques can be used to further allegorical ends particularly when dramatic showing is preferred over narrative telling. Scenes, like the one already referred to, involving historical figures who discuss a point at issue during the course of the fiction can be effective if sufficient personal details are given so as to make the character resemble the historical original. Such characterizations are more likely to be

effective, in my view, if they are ironical or satirical, especially when non-historical (i.e. fictional) statements are placed in the mouths of historical characters. The reason is, of course, that the reader immediately suspects that he is being manipulated if, for instance, a known supporter presents a flattering, dramatized portrait of his own leader, whereas human nature dictates that the same reader is likely to delight in any disrespectful or ironically deflationary revelations made by the same supporter on his leader. The dialogue between Barrès' historical contemporaries, Renan and Chincholle, for example, is dramatic and entertaining; it skilfully avoids the necessity of using in Le Jardin de Bérénice Balzacian expository techniques (an introductory statement of the historical and political background combined with philosophical and moral observations on the nature of the characters and action to be presented, together with portraiture, and a detailed description of the characters' environment). The dialogue is in no sense a mere advertisement for Boulanger--whose significance Renan, the more persuasive speaker, calls in question--nor is it simply a disguised autobiographical statement of Barrès' own involvement with the general. It succeeds in its function, which is to expose the ideological debate occurring in Philippe's Moi between the rival attractions of a life of action under Boulanger's banner and one of contemplation and self-analysis, such as Renan seems to favour. Other successful examples of the allegorical and rhetorical device called the "dialogue philosophique" and favoured by, among others, Balzac and Renan[17] occur throughout the Culte du Moi: in Sous l'oeil, the highly amusing scene in which M. X makes a fool and a beast of himself (Oeuvre, I, 92-

98) has sharp satirical bite; in Un Homme libre scenes in which Simon is allowed to interject opinions which conflict with the hero's self-centred outpourings are used to ironize him (Ibid., I, 153, 220); in Le Jardin de Bérénice, philosophical dialogues are used to show Philippe's ideas conflicting with those of Charles Martin, or with those of Simon (Ibid., I, 289, 315-20, 338-45, 347-50). Apart from the opening philosophical dialogue, the most significant one in Le Jardin de Bérénice, is in fact a letter but approximates dialogue because of the conversational tone adopted by Seneca thanks to which he does not only present his own arguments in favour of a lack of commitment but mentions specifically (Oeuvre, I, 363-64) objections which Lazarus or his sisters might be expected to bring against his own arguments. Seneca's letter is allegorical because it presents, using dramatized figures, the debate taking place in Philippe's Moi at that time--whether to launch himself into a life of political commitment or to retire within himself, and cultivate, as Seneca is represented as doing, his own egotistical garden.

Spatial representation in the Culte du Moi is frequently allegorical, since the action concerns the happenings occurring in the inner world of the Moi. When, for example, it is desired to show the hero preferring the pursuit of wisdom to love, no dialogue between individualized characters is presented in the realist manner: instead, the hero, is shown stoically resisting the sexual advances of a stylized "vamp", not in a private boudoir, but in a vaguely doric "Temple de la Sagesse éternelle" set in a glade populated by a congregation of sages who acclaim his heroism (Oeuvre, I, 65-69). Or, when Venice is described in

Un Homme libre, it is for the allegorical parallel which the city's love of liberty and power of self-expression suggests with the same qualities possessed by Philippe, not simply so as to provide a situation for the action described. In fact, as K.D. Uitti has seen, spatial stylization is one of the allegorical aids to meaning in the Culte du Moi: "In his early novels, Barrès...imposes a style upon time and space in much the same way as upon language. The Venice chapters of Un Homme libre, particularly the second, longer chapter, describe not so much the assimilation of the city as its creation in terms of Philippe the narrator-protagonist" (The Concept of the Self, p. 62).[18] As well as the use of specific physical locations to suggest allegorically psychological phenonema in the Culte du Moi (other examples include Philippe "defining" his own attitude to life compared to those of Bérénice and Charles Martin, and plotting his future moves from the top of the Tour Constance which dominates the "damier" (Oeuvre, I, 314) of roofs forming Aigues-Mortes), movement through space is also used to plot allegorically Philippe's progress or otherwise in self-knowledge and self-realization throughout the Culte du Moi.[19] In Sous l'oeil des Barbares, the naive provincial student acquires experience of his own conflicting emotional drives, ambition and love of solitude, in alternating scenes set in Parisian café terraces, the lunatic asylum at Bicêtre, the Parc Monceau and in his apartment; in Un Homme libre, the hero's pursuit of his own concept of personal liberty, achieved through self-manipulation, proceeds from the opening spatial incident, a conventionally extrovert summer holiday scene with attendant mistresses set in the bourgeois holiday resort of

Jersey to the vividly contrasted ascetic seclusion of a Lorraine "cloister" in which contemplation of the Moi is practised; the voyage continues with the Venetian episode marking the hero's successful self-discovery and exploration, and the Parisian and Cannes incidents marking his failures in self-sufficient communion; finally, in Le Jardin de Bérénice, Philippe's surroundings in Aigues-Mortes, pools of still water and mist-covered swamps, suggest the mysterious developments at the so far unexplored unconscious level of the Moi, and the dangers attendant on life in a semi-tropical marshland, lethargy, feverish visions and an ultimate incapacity for action, are used to represent Philippe's realization that comfortable introspection demands less effort than political action (Oeuvre, I, 304, 305, 314, 316, 317-18). It is true that specific aspects of the allegorical setting of Le Jardin de Bérénice like, for instance, the descriptions of Aigues-Mortes as viewed from the Tour Constance, of Le Grau-du-Roi, and of Saintes-Maries-de-la-Mer, possess a greater charge of realism than the river bank of "Départ inquiet" or the glade of "Tendresse" in Sous l'oeil. The techniques of spatial representation in the Culte du Moi thus proceed steadily away from the idealist towards the objectivist extreme in the idealist/objectivist polarity, with the hero's sense-impressions and experience of his spatial environment being expressed with increasing precision and attention to the mimetic reproduction of particular detail (see Oeuvre, I, 50, 61, 65-67, 151, 155, 235, 314, 321-22, 326, 361).

7. Appendix: "L'Ennemi des lois"

The reader who, like myself, expresses initial disappointment with the novelistic nature of Barrès' fourth fictional work should perhaps ask himself whether he has correctly identified that work's generic nature and applied to its analysis and evaluation the appropriate criteria, or whether he is not in fact guilty of misjudging L'Ennemi des lois by a novel-centred concept of fiction. On careful analysis, the work appears to fit more appositely into the fictional sub-genre identified as the anatomy, the six major characteristics of which, as defined by Northrop Frye at least (Anatomy of Criticism, pp. 308- 12) may all be found to exist with only minor modifications in L'Ennemi des lois. Frye distinguishes the anatomy from the novel by the former's tendency to present a "serious vision of society as a single intellectual pattern, in other words, a Utopia" (Ibid., p. 310), and he includes among the stylizing features of the allegorical form thus produced such fictional techniques as character, plot, setting and narrative technique. Characters in the anatomy, for example, are non-naturalistic personifications of particular ideas, and the plot takes the form of a conflict between these ideas revealed through frequent use of dialogues or conversations in the setting of a cena or symposium with the added possibility of a "marvellous journey" described as an illustration of the ideas under discussion. The two final characteristics of the anatomy, according to Frye, the author's exuberant piling up of erudition on his theme and the ridicule of "pedants...rapacious and incompetent professional men of all kinds" and of the allegorical character-type termed by Frye the "philosophus gloriosus" (Ibid., p. 309) complete the definition

of the sub-genre sufficiently for us to distinguish easily between, say, Gulliver's Travels (anatomy) and Madame Bovary (novel); does it allow us to differentiate clearly L'Ennemi des lois from Le Jardin de Bérénice?

L'Ennemi des lois certainly presents a vision of society in terms of a search for Utopia; Maltère's avowed aim is to achieve that ideal state in which individual liberty can exist without infringing on that of others (see Oeuvre, II, 210-12); in company with Claire Pichon-Picard, whose letter to him expresses her dream of Utopia (Ibid., II, 213-14), Maltère studies the paradigmatic paradises of such modern sociological Utopians as Saint-Simon, Fourier, Lassalle and Marx (Ibid., II, 221-22, 232-33, 254-57). Contrasting with this largely popularist vision of an ideal and non-existent world are the two aristocratic Utopias indicated by Marina's memories of untrammelled freedom as a child in Russia ("le Paradis de la petite princesse", Ibid., II, 245-50) and the stone and mortar "castles in the air" actually constructed by Ludwig II to turn Bavaria into his Wagnerian ideal world: "Louis II est un problème d'éthique tout parfait. Il ne se contenta pas de composer des châteaux en Espagne; sa situation privilégiée lui permit d'entreprendre de les bâtir" (Ibid., II, 267). The final ideal state achieved by Maltère, Claire, Marina and the dog Velu II thanks to Claire's generous act of self-abnegation exists in a pastoral setting and is described as a "laboratoire de sensibilité" inhabited by "beaucoup de bêtes et puis des tas de petits enfants" (Ibid., II, 292, 289). Thus the search for and the evocation of Utopia may safely be said to form the central theme of L'Ennemi des lois, with human society being studies in terms of the intellectual pattern

provided by the conception of Rousseauistic liberty; Barrès' fourth work of fiction possesses the central organizing principle of the anatomy.

That the characters of L'Ennemi des lois are presented as allegorical personifications of ideas and that the conflict and resolution of ideological problems thus dramatized (with each resolution leading to a fresh development of new problems in conflict and demanding a new resolution) forms the plot of L'Ennemi des lois becomes clear on analysis. The work's action consists of a series of contrasting incidents describing, on the one hand, Maltère's amorous adventures with Marina and, on the other, his intellectual discussions with Claire. Thus alternation and sequence replace causation as the plot's dominating conventions. Character and character development are replaced be a stylized contrast of two feminine figures each of whose function is to afford Maltère the opportunity to discuss Utopia optimistically or to experience his ideal state of refined sentiment (see Oeuvre, II, 239). In this way, characters are chosen to advance the idea presented: Claire seeks an optimistic, sociological analysis of a society providing the greatest happiness for the greatest number; Marina, the satisfied sensualist innocent of intellectualized complications provides Maltère, the arbiter and founder of the new society, with a living example of the happy life to come. That his Utopia is to be based on instinct, free of rationality, is an idea demanding personification by a character even more instinctual than Marina; this role is played by the dog Velu I, and by his replacement Velu II, "celui qui ne parle pas" (Ibid., II, 290) who will be the professor in the new order.

As these character-mouthpieces come together in scenes forming the plot so does the philosophical dialogue replace action as the primary plot element. The major part of the action of L'Ennemi des lois can best be summarized by reporting Maltère's and Claire's findings during their enquiry into modern sociology: having progressed dialectically through Saint-Simon, Fourier, Lassalle and Marx to Ludwig II, they arrive at the discussion of their belief in human perfectibility in the work's final scene where the principles of their Utopia are laid (Oeuvre, II, 254-255, 264-265, 277-280, 286-287). Alternating episodes, composed of dialogues of a sentimental nature between Maltère and Marina, during which the princess recounts the anecdotes of her youth, reveal to Maltère a fascinating world of instinctive reactions as opposed to the arid world of intellectual theorizing he had inhabited as a lecturer at the Ecole des Hautes Etudes; he in his turn comments and theorizes, inevitably, on Marina's world (Oeuvre, II, 234- 36, 245- 50, 258- 63, 281- 83).

The anatomy's exuberant presentation of masses of erudite examples of the theme under discussion takes the shape, in L'Ennemi des lois, of a quite unashamedly formal series of lectures, given both by the omniscient narrator and by Maltère himself on French and German sociological thinking concerning man's capacity for attaining the millennium. This modification of narrative stance and of point of view technique between Le Jardin de Bérénice and L'Ennemi des lois immediately strikes the reader who passes from the former to the latter work and offers the clearest indication that Barrès exchanged the conventions of the symbolist novel for those of the anatomy in his fourth fictional work. In L'Ennemi

des lois narratorial omniscience and authority are placed at the service of the accumulation for rhetorical purposes of a large quantity of erudite examples of the theme and of explanations of the principles such examples are said to illustrate. Thus both main character and narrator (who are not as in the Culte du Moi the same person) are allowed to lecture the reader on the lives and opinions of the European sociologists under discussion; the lecture series comes complete with summaries of major works, and of central arguments of the doctrines expounded, with appropriate quotations being included to support points made (see Oeuvre, II, 222- 26, 227- 33, 254- 58). Add to this the guided lecture tour through the five Bavarian castles of Ludwig II conducted by the narrator, with a summing-up from Maltère (Ibid., II, 265- 75) and the reason for the following apology, the only example of Romantic Irony in L'Ennemi des lois is clear: "Si ces pages sentent le manuel, il faut pourtant les accepter comme le milieu où se forma le coeur de ces héros: paysage médiocre, mais dont l'atmosphère vivifie le sens moral" (Ibid., II, 221- 22). Such exhaustive erudition, out of place in the novel, forms an integral characteristic of the anatomy, and the correct generic identification of L'Ennemi des lois will enable us later to evaluate it appropriately.

The setting of the anatomy as described by Frye, that of a cena, with the possibility of an interpolated "marvellous journey" during which the hero may discover or glimpse at any rate his Utopia (as Candide travels to El Dorado, for instance) undergoes slight modification in L'Ennemi des lois, but without calling in question the work's right to belong to the fictional sub-genre in question. The function of the symposium discussion or series of

lectures and conversations on the subject of human perfectibility and the founding of the new Jerusalem is fulfilled, as we have seen, by Maltère's and the narrator's disquisitions on sociology, and by the dialogues between Maltère and Claire; that such symposia are not represented as occurring after a meal is a detail. The convention of the marvellous journey to discover the ideal state, however, is modified considerably in Barrès' fourth work to give two parallel and opposite types of spatial displacement, each of which Maltère makes in the company of the work's antithetical heroines. One such is an ideological journey made by Maltère with Claire to Bavaria to discuss and analyse German sociology and Ludwig II's ideal state (Oeuvre, II, 254- 73). The other, a sentimental journey to Venice shared by Maltère and Marina enables him to pursue sentimental refinement and to luxuriate in the accounts the little princess gives of her experiences as a free being in Russia when a child: these latter imaginative displacements are of course "marvellous voyages" into the Utopia of childhood and thus exemplify allegorically the theme of individual liberty (Oeuvre, II, 234- 36, 245- 50, see also the summary given to Claire by Maltère of Marina's anecdotes, Ibid., II, 258- 63).[20]

The sixth characteristic of the anatomy isolated by Frye, the satire of pedants or of professional men "handled in terms of their occupational approach to life as distinct from their social behaviour" (Anatomy of Criticism, p. 309) may be seen at least twice in L'Ennemi des lois. The first example involves Maltère's cross-examination by the magistrate presiding the legal tribunal before which Maltère is arraigned for his libertarian opinions. The magistrate represents orthodox bourgeois

society and through the device of the irony of self-betrayal, the rigidity and superficiality of his, and therefore, society's, norms are revealed; needless to say it is child's play for Maltère in his replies to deflate, contradict and defeat the rhetorical pomposity of his interrogator (Oeuvre, II, 208- 10). In the second example, the account given of the main character's visit to a vivisectionist's clinic, the young scientist's inhumanity, his fervent and gleeful devotion to the experimental method of scientific investigation, and his total disregard for the pain inflicted upon the subjects of his experiments are revealed by such remarks as the following: "Je voulus savoir notamment si votre chien, privé de son cerveau, eût perdu la faculté d'élever le membre postérieur dans l'émission de l'urine" (Oeuvre, II, 285). The disproportion between the means chosen (removal of the brain) and the possible interest possessed by the act performed betrays the scientist's misplaced zeal as cruelty inflicted "in the name of science", thus castigating, again through the irony of self-betrayal, the boastful specialist or fanatical theorist.

In abandoning the "roman symboliste" for the anatomy Barrès discarded the confessional elements of the Culte du Moi and restricted his uses of irony to examples such as those mentioned above: in terms of fictional technique, he was tending thus towards a form in which anatomy and novel were to merge in the "roman à thèse", in which the characters frequently symbolize social ideas and the description of their lives offers an allegorical pattern of a real situation. At the same time the nature of the subjects allegorized changed also as the philosophical allegory of Sous l'oeil, concerned as it was with the values of

egotism, was gradually replaced by the sociological allegory of L'Ennemi des lois. Having thus proceeded from the study of an individual's problems to those of a society, Barrès was next to study those of a nation in the political allegory of Le Roman de l'énergie nationale.

8. Conclusion: Barrès the Novelist 1887-1892

The principal modification in Barrès' fictional technique between Sous l'oeil des Barbares and L'Ennemi des lois, as has already been suggested, was that he adapted allegory increasingly to political ends by preferring as his most effective rhetorical agent an allegory firmly based in reality and presented through realistic techniques. Reality, and therefore realism, was no longer dismissed as "subjective" in L'Ennemi des lois as it had been at the beginning of Sous l'oeil (Oeuvre, I, 41), and it is significant that the idealistic world of Maltère's Utopia is left undescribed whereas his life in the real world, from his prison sentence to his marriage, travels and final establishment in the French countryside, is clearly indicated. No longer are the details of the hero's life in the real world confined, in L'Ennemi des lois, to introductory "concordances" or to chapter-headings as they had been in the earlier works, nor is the illusion of fictional reality created in Barrès' fourth work as frequently undermined by an ironical, self-conscious narrator's references to the existence and provenance of the text itself, as had been the case in Sous l'oeil. On the contrary, by choosing the most authoritative and elucidatory narrative technique, omniscience, as opposed to the confusing mixture of first- and third-person forms (see above,

pp. 119-24), Barrès clearly distinguished the identity of Maltère from that of the anonymous narrator. Similarly, by preferring the anatomy form in L'Ennemi des lois, a form which permitted the accumulation of a great number of extra-fictional examples of and elaborations on the theme of a search for the ideal state, examples chosen from such celebrated real-life thinkers as Saint-Simon, Fourier and Marx, Barrès achieved maximum persuasiveness for the Utopian vision presented, and incidentally for the proposition that any other was worth less. In short, realism as a preferred aid to didacticism modified fictional techniques so as to make them effective agents in the construction of a credible and comprehensible allegory. Barrès thus adopted increasingly the tested methods of "scientific" novelists like Zola, or of thetic novelists like Bourget, and left aside as an insufficiently direct means of communicating ideas the Symbolist techniques of solipsism and suggestivity. Technical innovation, he discovered, was a less effective method for the persuasive presentation of an ideological viewpoint than was a combination of direct statement, discussion of real life instances, and dramatization, and such innovation was clearly less appropriate to the political allegory he was preparing to write in Le Roman de l'énergie nationale.

However, that the increasing degree of realism in Barrès' fourth novel marks a stage in his "progress" as a successful novelist is an evaluative fallacy we are able to avoid by differentiating between the Symbolist novels of the Culte du Moi and L'Ennemi des lois, the anatomy. The undiscussed assumption behind such a judgement, namely that the more "realistic" the illusion created the greater the value of the fiction, implies that the

Symbolist novel is inferior to the Realistic, and that Barrès having realized this, abandoned the former in favour of the latter. Monique Parent, for example, discerned a higher degree of realism in Le Jardin de Bérénice than in Sous l'oeil and the former superior to the latter as a result:

> Mal dégagé de ses lectures et de ses admirations littéraires il n'est pas encore en pleine possession de son art de romancier [in Sous l'oeil], qui lui permettra de créer des personnages doués d'une vie réelle en même temps qu'une valeur symbolique; il dévoile ici simplement ses intentions...Ouvrons le Jardin de Bérénice: tout est changé. Quelle que soit la valeur symbolique du récit, il s'agit d'un vrai roman, avec des personnages qui agissent, évoluent, vivent et meurent, dont les tempéraments s'affrontent ou s'unissent; d'un roman où se déroule une intrigue, enfin qui se passe dans un cadre défini. Et le sens de ce roman, c'est de relater une expérience, celle de la recherche de l'unité intérieure
>
> ("Quelques remarques sur l'imagination de Barrès d'après le 'Culte du Moi'", Actes du Colloque Barrès, p. 97).

This outline of Le Jardin de Bérénice completely ignores such non-realistic elements of the plot as Bérénice's resurrection or Philippe's "vision" of Seneca, as well as the allegorical naming ("Petite Secousse", "l'Adversaire", etc.) which is the opposite of realistic character individuation. No-one would disagree with the one solid assumption on which Monique Parent's value-judgement is based, namely that in Sous l'oeil, Barrès was not yet "en pleine possession de son art de romancier", but the reason lies in his inexperience not in his initial choice and subsequent abandonment of an "inferior" narrative sub-genre.

A more acceptable criterion for the comparative evaluation of Barrès' first four works of fiction is the degree of structural coherence each possesses within the logic of the generic convention to which it belongs. Thus, though the degree of realism is an aid to the didacticism of the anatomy, L'Ennemi des lois, it would be

a disadvantage to the confessional nature of the Culte du Moi, the aim of which is precisely the communication of the strangeness and eccentricity of the hero's vision of the world, not his typicality or credibility. The only kind of realism appropriate to such a self-centred vision of individual experience is the subjective kind and to dismiss such subjectivism as mere "confusion" is clearly an error. The freshness, originality and ironic deflation of social and ideological pretension, both his own and that of the Barbarians, form the positive values of the hero's vision of reality in the Culte du Moi and should be valued highly as the intrinsically worthwhile aspects of Barrès' skill as a young Symbolist novelist. His skill in the writing of anatomies, on the other hand, may be adjudged considerably inferior, since his change of sub-genre has gone largely unnoticed and unrecorded, with critics being content to situate L'Ennemi des lois in a generic "No Man's Land" between Barrès' first and second trilogies (see, for instance, Thibaudet, La Vie de Maurice Barrès, pp. 159-.32). Judged either as a realistic or Symbolist novel, Barrès' fourth fictional work fails to satisfy either the former sub-genre's criterion of credibility of illusion or the latter's demand for technical originality and solipsistic vision. Only by judging it on its capacity to convince a reader of the plausibility and desirability of the Utopian vision which it presents can we justly establish its worth as a work of didactic fiction. When this is done, Barrès' failure to construct a sufficiently specific paradise must be said to weigh heavily against L'Ennemi des lois and one's unchanged resistance to the doctrine that absolute individual freedom is either plausible or desirable is a sure indication of the work's failure as a didactic anatomy.

Chapter III: Barrès' Theory of the Thesis Novel 1893-1909

1. Introduction

Between the publication of L'Ennemi des lois in 1893 and that of Colette Baudoche in 1909, Barrès' theoretical statements on the nature, aim and function of the novel show him elaborating an aesthetic of fiction of application to the one fictional mode he practised in the period, the "roman à thèse". At the time of writing Le Roman de l'énergie nationale and the Bastions de l'Est, he was declaring his preference for doctrinaire as well as for didactic novels and novelists, explaining the theses presented in his own fictional works, and grappling, in his private notebooks, in prefaces to his own and to other writers' works, and in his literary articles, with the practical consequences for his novels of his decision to use them for the presentation in imaginative form of the philosophical and political ideas he thought important at the time. It was equally his desire to propagandize his beliefs through the fictional mode which motivated first his brief flirtation with Naturalism and then turned him towards Classicism as a potentially more successful didactic technique: during the composition of Le Roman de l'énergie nationale, for instance, his critical meditations showed him that the "scientific" objectivity of a Naturalist narrator offered him, as we shall see, a useful method of presenting a partisan view of French politics since 1880; and later, he realised that, in the Bastions, specific classical techniques such as the imposition of organisation and order on commitment through typisation and the creation of fictional paragons and allegorical examplars could be marshalled to form a method of political persuasion. At the same time an apparent tendency to denigrate the

novel in favour of the pure, non-fictional and documentary discipline which history seemed to afford, was parallelled in texts in which Barrès the working novelist is to be seen working out details of character, plot and spatial setting and expressing his satisfaction with fiction as a means of communicating ideas and advancing viewpoints.

Before proceeding to an analysis of Barrès' theoretical statements in this period, some explanation of what is meant by didactic and thesis fiction must be attempted. As discussed earlier, no pejorative sense is attached here to the term "didactic" which is rather to be understood in the neutral, functional way it is used by R. Scholes and R. Kellogg "to refer to a work which emphasizes the intellectual and instructional potential of narrative, including all such works from the simple fable which points an obvious moral to the great intellectual romance which seeks to justify the ways of God to man or to present the psychological laws which govern man's behaviour in society" (The Nature of Narrative, p. 106). When seeking a definition of the narrative sub-genre called the thesis novel, controversy can be avoided by preferring neither the Sartrean pro-commitment position nor the Robbe-Grillet aestheticist viewpoint, [1] but simply by echoing J.-L. Curtis' statement that the novelist's skill decides his success in his chosen genre, not that genre's intrinsic "worth" or lack of it: "On n'a aucune objection de principe à ce qu'un roman tende à démontrer quelque chose et l'on ne voit pas pourquoi un 'roman à thèse' serait mauvais nécessairement: tout dépend de l'art du romancier" (Haute Ecole, p. 203). We can, by accepting this position, avoid any imagined feeling that we need to apologise for Barrès' choice of the roman

à thèse" as the fictional sub-genre he wished to practise after the Symbolist novel. A definition of the thesis novel similar in its critical neutrality to Scholes and Kellogg's definition of a didactic work is that given by a writer whose celebrated practice of the "roman à thèse" gives his view particular weight. If we discount Paul Bourget's controversial [2] attempt to differentiate between the "roman à thèse" and the "roman d'idées", we can accept his definition of the former as the most appropriate type of generic description under which to classify the novels Barrès was writing during the period we are discussing. "Le romancier à thèse", Bourget wrote, "est celui qui part d'une conviction a priori et qui organise sa fable en vue d'une démonstration" (Nouvelles pages de critique et de doctrine, Paris, Plon, 1922, I, 134). Did Barrès during this period express a desire to use the novel to demonstrate his personal beliefs?

A first, partial answer to this question can be found by comparing texts spread throughout this period of Barrès' career as a novelist. We may begin by quoting a letter he wrote to Charles Maurras in 1894 concerning his fourth novel, L'Ennemi des lois; in the letter he declared "car enfin je suis un philosophe, si je suis quelque chose" and discussed the "thesis" in a way which exposes that novel's Rousseauistic, Fourierist and libertarian skeleton: "Dans l'Ennemi des lois, j'ai prétendu poser simplement ceci: nous sommes à un instant où nous n'admettons plus qu'on fasse marcher qui que ce soit par la contrainte. Voilà. Et le volume s'arrête à l'entrée d'un phalanstère. Comment cette société sans contrainte serait-elle possible? C'est la suite à écrire. Et je m'occupe dès maintenant de l'organisation d'une publication de doctrine intitulée L'Ennemi des lois et le Contrat social", (La République ou le roi,

Correspondance Maurice Barrès-Charles Maurras, ed. Guy Dupré, Paris, Plon, 1970, pp. 76-77). Although he did not write the sequel he promises in this letter, he did go on to write Le Roman de l'énergie nationale in the first volume of which he developed the well-known "déracinement" thesis, the presentation of which, as he indicated in 1896, determined the choice of incident in the first chapter of Les Déracinés: "Avoir la conscience nationale, le sentiment qu'il y a un passé du pays, le goût de se rattacher à ce passé le plus proche. Dans mon premier chapitre il faut que je fasse voir qu'on leur supprime la conscience nationale au lycée, ou du moins qu'on ne l'éveille pas" (Mes Cahiers, Oeuvre, XIII, 59-60). In this period his preference for the doctrinaire novel caused him also to declare retrospectively that he had been concerned in his previous novels with proving the validity of his ideas. The 1904 "Préface" to Un Homme libre, for instance, contains just such a declaration; he wrote of that novel: "Je voulais prouver quelque chose...et l'ironie n'était qu'un de mes moyens" (Oeuvre, I, 137). Of the aim of the Bastions de l'Est, he stated in 1915 "J'ai voulu...constater, proclamer que tout vaincus qu'ils [the inhabitants of Alsace-Lorraine] étaient, ils connaissaient d'instinct leur mission et s'employaient à conquérir leurs vainqueurs" (Chronique de la Grande Guerre, Paris, Plon, 1931, IV, 225). To these four statements on the theses which the novels of this and of the earlier, egotist, period were used to present must be added a number of more general texts in which Barrès was not concerned simply with explaining or justifying his own ideas, but with aesthetic theory in general and with the desirability of art being didactic and doctrinaire, rather than merely amusing or entertaining.

In this more general category of aesthetic theory must be

placed a series of texts in which Barrès debated the proposition "Il faut qu'un art prouve quelque chose" (Mes Cahiers, April-May 1901, Oeuvre, XIII, 306). Particularly striking both because of the context in which it was pronounced and because of the evident approval it aroused in Barrès, is a paragraph in his "Discours de réception à l'Académie" in 1907 in which he analysed one of the aesthetic precepts of Leconte de Lisle: "Enfin, il disait: 'A chaque mot d'un poème je me demande: 'Que veux-je prouver? et je regrette ce qui ne contribue pas à mon effet d'ensemble!' Je crois qu'il exagérait le rôle de la volonté dans l'art...Mais on lui doit cette justice qu'il a réagi contre la bassesse du goût et le désordre de la pensée" (Oeuvre, IV, 562). It is revealing that Barrès' only demur concerns the feasibility of thetic art and that its desirability is not called in question. In 1908, Barrès gave the following definition of art, which, as we shall see, expresses the opposite point of view from that advanced by the Realists and Naturalists: "Autour de nous on croit naivement que l'art c'est le trompe-l'oeil. Quelle erreur féconde. On croit avoir beaucoup affirmé, par exemple, quand on a déclaré des Rougon-Macquart de Zola: 'C'est vivant'. Eh! pas plus que la peinture n'a pour but le panorama, la littérature ne se propose de nous dire: 'On croirait y assister'. La littérature, telle que l'ont entendue tous les maîtres, est une interprétation de la vie. Elle élimine pour prouver" (Preface to J.-F. Raffaélli, Mes Promenades au musée du Louvre, Paris, Bibliothèque des Annales, 1908, p. xiii). Art considered as an allegorical interpretation of life informed by the writer's own ethical, philosophical and political norms, which were then presented as the ideals in a narrative situation, such

was the aesthetic which shaped Barrès' novels in the second period of his career.

In a parallel series of meditations on the nature of the novel, Barrès rejected the notion that amusement or entertainment could be considered as the only aim of narrative art. In 1900, replying to René Doumic's patronizing article "Le Bilan d'une génération" (La Revue des Deux Mondes, January 15, 1900) which congratulated him for abandoning what Doumic called his egotism and dilettantism, Barrès rejected the idea that he courted popularity as a public entertainer, and insisted that the younger generation appreciated his novels "non parce que je les amusais (j'aime à croire que je suis un écrivain plutôt ennuyeux qu'amusant; on est prié d'aller rire ailleurs), mais parce que je les aidais à se connaître" (Oeuvre, I, 269-70). This austere preference for didactic art caused him to reject types of novels, like, for instance, the "roman d'aventure", which relied too exclusively, he felt, for their means of keeping their readers' interest on an exciting plot, an entertaining series of strange events, or surprising twists and turns: "C'est un genre [le roman d'aventure] qui m'ennuie. En général, j'aime mieux les genres dits ennuyeux que les genres dits amusants" (Barrès' reply to the enquiry, "Une Renaissance littéraire du roman feuilleton est-elle possible?", Le Gaulois, July 11, 1904). Barrès conducted a more searching examination of his own aesthetic beliefs concerning the novel in September 1904 in Mes Cahiers. The date is significant because it was the month when Au Service de l'Allemagne was ready to be sent to the publisher, and, as this extract from Barrès' letter to Arthème Fayard, dated September 2, 1904, shows, he was having some initial doubts on the commercial possibilities of a work by a novelist whose aesthetic austerity prevented him

from writing entertaining best-sellers:

> Mon cher ami,
> Les Bastions de l'Est sont prêts. Ils commencent à paraître dans la Revue des Deux Mondes le 1er ou le 15 octobre. C'est vous dire que si vous voulez prendre le manuscrit, j'en ai une copie à votre disposition.
> Mais en conscience, je dois appeler votre attention sur ce fait que c'est un roman de Barrès. C'est-à-dire un roman d'une sorte qui jusqu'à cette heure ne s'est pas vendu à cent mille exemplaires. Je vous prie de lire mon manuscrit et de considérer que si vous ne jugez pas que ce livre doit être pour vous une bonne affaire, je suis prêt à déchirer notre traité
> (Oeuvre, XIV, 368).

In the same month, Barrès conducted in his notebooks the following discussion on the aim of the novel. His refusal to divorce the didactic from the entertaining function of art remained constant until he came to define his aesthetic more fully, between 1910 and his death in 1923. In the meantime, his lofty conception of art as a factor of social improvement and as a means by which the individual may achieve vicariously a wider field of experience and so attain to a more elevated view of reality testifies to the degree of importance and seriousness Barrès was prepared to allow the novel. The text comes from a projected but never completed Preface for the Bastions de l'Est:

> Je me rappelle comme une phrase qui m'a fait horreur par sa bassesse et qui en même temps m'a troublé sur mon oeuvre ce qui m'a été dit un jour par un homme d'esprit: "Qu'est-ce qu'un roman qui n'est pas amusant? A quoi sert un roman qui n'aide pas à passer une ou deux heures?"
> Cette phrase devait me déconcerter parce que je sais bien que je n'ai jamais écrit de roman amusant, de roman qui aide à passer une heure ou deux, et parce que je croyais vraiment qu'un livre vaut dans la mesure où il arrache le lecteur aux soins vulgaires et l'élève au désir et à l'intelligence de ce que l'humanité peut concevoir de plus profond et de plus haut.
> Naturellement il est douteux que mon oeuvre soit de cette réussite-là, mais il est certain qu'elle la cherche et qu'il ne faut pas que le grand public populaire avec qui M. Fayard me met en relation s'y trompe
> (Oeuvre, XIV, 173-74).

As this text shows, Barrès was as little willing to make concessions to popular taste in the Bastions as he had been in Le Roman de l'énergie nationale: art's function he believed was to elevate less developed minds to the level of the widest and best-stocked, not merely to enable them to spend a couple of hours in the thrall of an ingenious story-teller.

As was only to be expected, during a period when he practised the "roman à thèse" and when he was elaborating an aesthetic theory for committed fiction, his literary enthusiasm went particularly to writers whose aims and aesthetic theories resembled and reinforced his own. In 1905 he indicated as follows the closeness which he felt existed between himself and his friend Paul Bourget, and between the shaping spirit of their novels: "Avec quelle amitié je lis un romancier doctrinaire comme le Bourget de l'Etape et du Divorce" (Reply to G. Lecardonnel and Charles Vellay, La Littérature contemporaine , p. 50). And, two years later, comparing the art of the novel as it had been practised in the 1880's with the same art practised by novelists in the first decade of the twentieth century, he concluded that only Bourget really possessed the mastery shown by the great novelists ("les Zola, les Daudet, les Goncourt") he had met when he first came to Paris: "Combien d'écrivains voyez-vous qui sachent créer cet univers que doit être un roman, qui puissent construire un plan, camper leurs personnages et les mouvoir? Bourget a l'amour, la science de l'art du roman" (Oeuvre, XV, 167). Besides showing his respect for Bourget, this passage demonstrates Barrès' belief in the necessity for a novelist to create a coherent and consistent fictional universe in order to convince his readers of a specific idea. Ten years later, in 1917,

while discussing another thesis novel this time by an American writer, Harriet Beecher Stowe, Barrès explained indirectly why he used the novel form for the propagation of his ideas, as well as journalism, speeches in the Chambre des Députés and his non-fictional literary works--it was necessary to stimulate the imagination of readers and work on them while they remained fascinated by the story-teller's skill: "Les explications didactiques, les polémiques sont utiles, nécessaires, mais il est indispensable de mettre dans les esprits des faits qui fassent image et qui grandissent d'eux-mêmes après que nous nous sommes tus. Se rappeler le service rendu par la Case de l'oncle Tom à la cause antiesclavagiste" (Chronique de la Grande Guerre, X, 210). Barrès' "faits qui fassent image" remained the allegorical means by which he constructed a credible fictional universe.

Just as he was prepared to use the novel to advance an ideological point of view, so was he prepared to judge a novel according to whether he agreed with its thesis or not or with the effects he felt its thesis might have upon its readers. At this period, he reserved his praise, so he said in 1905, for literary works which confirmed the nationalistic spirit of their readers: "Devant toute oeuvre littéraire, je me demande si elle déracine les Français, si elle les désencadre...si elle nous soustrait aux conditions dans lesquelles nous avons été préparés à travers les siècles, et grâce auxquelles chacun de nous pourrait devenir un utile élément social" (Reply to Lecardonnel et Vellay, La Littérature contemporaine, p. 49). He accepted for himself the restriction such a view placed upon the potential public for his own literary works when he declared in the same interview, that his theses grew in reality out of his personality, which in turn was a function of his nationality:

"Je ne suis pas d'une thèse; je suis d'une nationalité; mes idées ne sont pas une affirmation, elles sont la forme de mon âme. Dans mes livres on me voit respirer" (Ibid., p. 50). He had expressed the same idea the previous year in the 1904 Preface to Un Homme libre when he admitted that his novels would not have much to say to non-French readers (Oeuvre, I, 142). His theory and practice of the novel were closely in accord in this instance for it was in 1904 that Au Service de l'Allemagne presented a specifically nationalistic antagonism to the non-French invaders of Alsace-Lorraine.

Besides expressing his admiration for other thesis novelists, Barrès also discussed in this period the theses of his own novels and in his remarks can be discerned some of the principles governing his practice of the "roman à thèse". He returned most frequently to the thesis of Les Déracinés, discussing its originality, its central function on the shaping of the first volume of Le Roman de l'énergie nationale, and the various interpretations of it given by his critics. He was sure, for instance, in 1905, that the thesis of Les Déracinés had come at the right time, when Frenchmen were looking for a reliable criterion for judging their actions and ideas: "Je suis fier d'avoir écrit Les Déracinés, j'ai confiance qu'à cette date de 1896 j'ai ouvert une voie, fourni à bien des Français une manière de classer leurs idées" (Reply to Lecardonnel and Vellay, La Littérature contemporaine, p. 50). Five years later, he returned to the idea that Les Déracinés had opened a discussion of Nationalism and at the same time generated a body of opinion in favour of it: "J'ai su dans Les Déracinés observer mes contemporains, mes camarades d'études et j'ai interprété mes observations. J'ai vu et mis dans le bagage de tous une idée

génératrice" (Oeuvre, XVI, 380). In the same period, he protested strongly against the view that his novels were merely improvised in order to foster his reputation by keeping his name constantly in the public consciousness. In a letter to Maurras, dated November 7, 1897, he indicated that the thesis of Les Déracinés is the central shaping principle dominating the novel's every technique, all of which are subsumed into the thetic aim. In the letter, he called Les Déracinés, "un livre que je n'ai pas improvisé mais composé avec mes dégoûts et grâce à la clairvoyance qu'ils me donnèrent" (La République ou le roi, p. 143). He thus saw the thesis as the organising force in the novel, the success of which he believed is to be judged by the clarity and degree of persuasiveness with which the novelist's skill enables him to present his message. When considering critical reaction to the thesis of Le Roman de l'énergie nationale he was frequently dissatisfied with what he saw as simplistic critical interpretations of it. Writing in 1897 when only Les Déracinés had appeared, he answered critics who tried to dismiss his thesis as a mere regionalist celebration of his native province: "On me dit, mais la terre lorraine diffère-t-elle de la terre de Touraine? Je ne vous dis pas: vous les avez déracinés de la terre lorraine. Je vous dis: vous les avez déracinés, enlevés de toute terre" (Oeuvre, XIII, 139). And in 1900 he made the statement which explains the reason for the complexity, richness of texture and variety of incident as well as for the multiplicity of protagonists in Le Roman de l'énergie nationale: "Ma thèse, au demeurant, n'est dans aucun de mes personnages; elle est dans leur ensemble" (as reported in a speech by Raymond Poincaré, text given in the Chroniques barrésiennes, publiées sous la direction de Frédéric Empaytaz, Paris, Le Rouge et le Noir, 1929,

I, 76).

Between the publication of Les Déracinés in 1897 and of Leurs Figures in 1902, Barrès also compared his effort in his Nationalist trilogy with what he saw as Victor Hugo's successful attempt to provide, in Les Misérables, the exponents of radical opinion of his time with a rhetoric essential to the advancement of their cause. Barrès left his first such statement infuriatingly incomplete but its sense can be supplied, I believe, by two other texts from Mes Cahiers, and Scènes et doctrines du nationalisme. In December 1899 Barrès wrote: "Je voudrais marquer le caractère du Roman de l'énergie nationale. Ce sont les Misérables, les Châtiments qui ont jeté bas l'Empire. Comme les Misérables ont fourni le fumier d'où est née la pensée radicale, républicaine, je voudrais que les Déracinés..." (Oeuvre, XIII, 277). By comparison with the destructive forces which brought down the Second Empire it seems that Barrès hoped that Les Déracinés would stimulate opinion against the current regime in 1899, the Third Republic. And yet, in the following year, discussing what he had tried to do in L'Appel au soldat, Barrès indicated that France's real enemy was outside her frontiers and that the first and most necessary rhetoric to develop was the rhetoric of patriotism: "Ce que j'ai essayé de faire, c'est de créer un langage comme Bonnal a remarqué que les Allemands l'avaient en 1870. Depuis, notre Etat-Major, notre Ecole de Guerre ont essayé de le créer. Victor Hugo l'avait donné littérairement au parti républicain sous l'Empire" (Oeuvre, XIII, 289). Finally, speaking at the second dinner celebrating the publication of L'Appel au soldat, Barrès enables us to complete the comparison he had been making between Le Roman de l'énergie nationale and Les Misérables. Just as Hugo had been the great literary

propagandist of radical left-wing egalitarian ideas by his exposition of the necessity of showing charity to the poor, so Barrès hoped to advance the nationalist cause through his novels:

> Au nationalisme, il est absolument nécessaire que nous rendions le même genre de service qui fut rendu aux opportuno-radicaux par Hugo dans Les Misérables.
> Sous le second empire, presque tous les jeunes gens ont été intoxiqués par le grand écrivain qui donnait une expression littéraire, une sorte de force mystique, à ses idées. Les pages puissantes des Misérables ont servi à une bande du Café Voltaire pour prendre en mains la direction de ce pays. Ces hommes avaient trouvé dans un grand poète une fièvre, un splendide vocabulaire et des sentiments. Il faut que ce service soit rendu au nationalisme
> (Oeuvre, V, 122).

By using the novel, enthusiasm for the French national identity could be fostered and her claim to the occupied province of Alsace-Lorraine advanced. These are the theses which Barrès advanced in his two series of novels written in this period with the consequences for novelistic technique that we can now go on to analyse.

2. Point of View

Maurice Barrès, the author of Le Roman de l'énergie nationale and the Bastions de l'Est made a number of statements during this period which enable us to judge fairly accurately just how closely the views presented by the narrator of these novels coincide with his own, as must most appropriately be the case, of course, in a roman à thèse. In the "Dédicace à Jules Lemaître" which serves as preface to L'Appel au soldat (1900), for instance, Barrès stated clearly that not only does the narrator share his own [i.e. Barrès' own] views on Boulangism but so also do two main characters who discuss, in an allegorical dialogue, France's recent political struggles during their trip along the Moselle: "On doit voir le boulangisme comme une étape dans la série des efforts qu'une na-

tion, dénaturée par les intrigues de l'étranger, tente pour retrouver sa véritable direction. / Saint-Phlin et Sturel s'accordent à le définir ainsi dans leur voyage le long de la Moselle. Et, si je me place à leur point de vue dès 1888, j'y étais amené héréditairement par les pays qui le leur offrirent" (Oeuvre, III, 377). The definition demonstrates the generalized thesis which the narrator, and behind him Barrès himself, wished to advance concerning Boulangism's importance in recent French history in L'Appel au soldat. Even more illuminating on the point of view from which events were described in Le Roman de l'énergie nationale is a series of remarks Barrès made on the Panama scandal and its treatment in Leurs Figures. In 1897, he indicated both the ferocity of tone which characterized his attack on the "chéquards" by his choice of wild-beast and slaughterhouse imagery to describe them, a choice repeated in the novel itself: "Panama, où je ferai voir dans leur naturel ces bêtes mugissantes, qui, le front ouvert, se sont échappées des abattoirs judiciaires" (Oeuvre, XIII, 118). In the same year he indicated that it was the savagery and brutal fight for survival of the chéquards that he wished to represent allegorically in his novel: "Dans le tableau de la Chambre, les montrer comme une réunion de gladiateurs qui n'ont triomphé qu'en assassinant leurs prédécesseurs" (Ibid., XIII, 178). But he made his most revealing comment on the ferocity of tone employed by the vengeful pro-Boulangist narrator so closely allied to himself in Leurs Figures, when he compared him, in 1913, to earlier artists who had sketched the death struggles of a criminal or a political opponent: "Il y a eu Le Brun pour tracer le croquis de la Brinvilliers sur la charrette, David le croquis de la reine sur

la charrette, et moi Leurs Figures. Ce sont des choses saisissantes d'énergie et de crudité" (Oeuvre, XVIII, 337).

He also stated that the point of view from which events in the Bastions de l'Est are presented was one very close to his own, declaring for instance, in the "Avant-propos" to Au Service de l'Allemagne "je n'y parle de rien que je ne connaisse" (Oeuvre, VI, 17), thus identifying himself with the eye-witness and participant-guarantor who narrates Ehrmann's story, and who judges "tout par rapport à la Lorraine et à la France" (Ibid.). And in 1909, discussing the way Asmus is presented in Colette Baudoche Barrès showed how he had deliberately viewed him as the Nancy population, the victims of German campaigns in 1870, would have done:

> Il n'est pas très élégant, mon Asmus; mais je l'ai vu avec les yeux d'un Lorrain. En le présentant, comme j'ai fait, non sans quelques ridicules, mon ambition n'a pas été de peindre l'Allemagne et sa civilisation complète, mais la Lorraine, ses moeurs, ses idées, ses sentiments, ses réactions...J'ai choisi avec beaucoup de modération un Asmus assez sympathique, à tout prendre. Je ne l'ai pas sali. Lentement, dans un livre où tout est lorrain, il convenait qu'Asmus se présentât chargé de toute la malice lorraine, tel que les Lorrains le voient
>
> ("Conférence", November 25, 1909, text given in the Journal de l'Université des Annales, September 25, 1910, II, 381).

Thus, for example, Asmus' lack of French "chic" arouses the irony of the narrator in Colette Baudoche, an irony explained by the community of views he shared with the inhabitants of Nancy.

3. Plot and Structure

The theses Barrès desired to advance affected the plot and structure of the novels in which they were presented in various ways. In 1897, for instance, Barrès wrote that the thesis could replace chance and coincidence as the force shaping the destiny

of his characters: "Par hasard, Roemerspacher tournera bien, mais il faudrait réduire la part du hasard" (Oeuvre, XIII, 138). In terms of the allegory presented in Le Roman de l'énergie nationale, Roemerspacher turns out well because he does not allow Bouteiller's uprooting influence to destroy the solid, hard-working qualities nurtured in him by his upbringing in Meurthe-et-Moselle. The necessity of providing secondary incidents to support a novel's thesis can also determine the choice and situation of significant events, as Barrès' letter of March 28, 1900 to Maurras reveals: "J'adresse au Soleil le premier chapitre du voyage sur la Moselle. Cet extrait se compose de deux parties. 1. Sturel arrive à Saint-Phlin et subit l'influence d'une propriété qui a formé une famille. 2. Saint-Phlin fait voir, sur le récit de Varennes, qu'une population d'ilotes, de fellahs, tient en réserve des crises, des forces auxquelles il s'agit de fournir une direction" (La République ou le roi, p. 274). Thus the two incidents, Sturel's visit to his friend's estate at Saint-Phlin, and their walk over to the nearby village of Varennes (nearby because Barrès wanted to recount the heroic capture of Louis XVI in 1791 accomplished by the Republican peasants who remained rooted in Lorraine, rather than drifting off to Paris to seek their fortunes) demonstrate allegorically stages in Sturel's education into his lotharingian heritage. The development of the thesis can also affect a novel's structure in that events must be so arranged that particularly important points in the argument are spaced, articulated and highlighted for the reader's easier appreciation of the desired message. A text which shows Barrès the thesis novelist arranging the relationship between the introduction, development and conclusion of the argument of Le Roman de l'énergie nationale occurs in a letter to Maurras

dated October 7, 1901: "Il y a un chapitre of Leurs Figures ... qui est une réplique au chapitre premier des Déracinés (Classe de Bouteiller) et à la 'Vallée de la Moselle', qui donne enfin une conclusion des trois volumes, c'est la 'Lettre de Saint-Phlin à Sturel' sur 'une nourriture lorraine'" (La République ou le roi, p. 338).

Just how closely thesis and plot are interrelated allegorically in the Bastions de l'Est is shown by the following extract from Mes Cahiers. In November 1904, Barrès was considering the character development and heroic status of Ehrmann, the protagonist of Au Service de l'Allemagne, for whom it was necessary, if a French public were to change their views on young Alsatians who volunteered for service in the German army, to create sympathy and even admiration. Barrès considered presenting Ehrmann, the modest victor in a duel against an unsympathetic French aristocrat and having thus displayed both his courage and his loyalty to Alsace and to France, setting off, without any profession of weakness, for the greater trial represented by German national service--performing a distasteful duty, that is, immediately after having been unjustly accused of treachery by a Frenchman: "Il est nécessaire qu'au début du récit, il [Ehrmann] dise: quelques jours après mon duel avec M...j'entrai au régiment" (Oeuvre, XIV, 211). In the same text Barrès also wrote: "Replacer dans la crise nocturne la lettre de Mme d'Aoury" (Ibid.), thus indicating how at the moment of crisis Ehrmann is encouraged by an example of French politeness and generosity into fulfilling a duty his first instinct was to avoid. On the other hand, Barrès seems to have felt that the thesis of Colette Baudoche impeded the dramatic possibilities of that novel's plot. He described the way the thesis of Colette Baudoche was

presented in the novel as follows: "Dans ce petit roman, j'ai voulu peindre, à la fois, les sentiments d'une jeune Messine, trente années après l'annexion et l'enchantement d'un jeune Germain au contact d'une civilisation plus raffinée que la sienne" ("Conférence", November 25, 1909, text in the Journal de l'Université des Annales, September 25, 1910, II, 372). Despite this double plot--involving Asmus' succumbing to her spell and Colette's decision to sacrifice his affection--Barrès found the choice and articulation of incident in Colette Baudoche unsatisfying: "Le défaut de Colette (encore que ce défaut soit peut-être convenable): Roman trop immobile. Il y faudrait un drame" (Oeuvre, XVI, 95). The reason why the lack of dramatic action is "convenable" is presumably because he wished to insist in the novel on the typical nature of Colette's self-sacrifice rather than on any exceptional heroism on her part. This insistence does, of course, reduce both the status of his heroine and the novel's capacity for ending with a dramatic dénouement.

4. Character

The appropriate choice and development of significant characters is one of the chief means by which a novelist can teach a lesson or advance a thesis, as Barrès realised full well. In a letter to Maurras, dated November 7, 1897, he discussed how the fates of protagonists of Le Roman de l'énergie nationale illustrate allegorically the novel's thesis on the consequences for young Frenchmen of "déracinement": "Je montre comment ces jeunes gens sont déracinés; je ferai voir comment Saint-Phlin sait demeurer raciné; je ferai voir en outre les efforts des autres pour reprendre racine: et Roemerspacher y parviendra pleinement. On a déjà vu que Racadot

et Mouchefrin étaient moins heureux" (La République ou le roi, p. 143). Barrès explained how he had used the seven protagonists of L'Energie nationale as allegorical personifications of different aspects and consequences of the novel's thesis when he said of Saint-Phlin in 1900: "Il est un de mes moyens pour exprimer toutes les pensées qui s'associent naturellement dans un Lorrain aux paysages de son pays. Il est au point de vue d'un féodal" (Chroniques barrésiennes, I, 86). Saint-Phlin was thus to represent the feudal land-owner whose roots remained in Lorraine; Sturel, Roemerspacher, Racadot, and the rest were to represent, as we shall see, reactions by other classes or groups in Lorraine to the disastrous effects for themselves and their province of their decision to move to the Parisian cosmopolis. Another character whose allegorical significance in L'Energie nationale Barrès analysed closely in his theoretical works was the chief agent of "déracinement", Paul Bouteiller. In 1898, Barrès explained that in dealing with the role the University played in uprooting young provincials he had chosen Bouteiller to represent the anti-regionalist tendency characteristic of the Sorbonne: "J'ai marqué dans les Déracinés le premier effet de cette éducation qui fait des êtres tout intellectuels et utilisables seulement comme fonctionnaires. Mais Bouteiller, en même temps qu'un instrument de déracinement, est un déraciné supérieur: que devient-il quand il veut entrer dans le plan réaliste? Nous aurons à suivre Bouteiller, homme politique. C'est là que nous verrons comment sa philosophie ne lui fournit pas de résistance au milieu du monde de la vie réelle...Mon Bouteiller deviendra chéquard" ("Un Calomnié", Le Journal, March 12, 1898). No clearer statement could be given of the way a thesis can be personified by

a character. Bouteiller is the individual totally dominated by intellectual considerations who becomes the model civil servant before losing his feet when he attempts to establish himself among his non-intellectual, realistic and corrupt parliamentary colleagues. What is particularly interesting about this statement is the date and the use of tenses: the article was written in 1898, before the publication of L'Appel au soldat and Leurs Figures, and Barrès was inviting his readers to predict Bouteiller's future on the basis of the novel's thesis; the exercise of a little logic should thus reveal Bouteiller's fate, he was saying.

Barrès also discussed in this period the way he had used the allegorical nature of the characters of the Bastions de l'Est to illustrate various aspects of the thesis he was advancing in those novels. When pointing to the significance of the role played by the eponymous heroine of Colette Baudoche, for example, he employed a series of historical and artistic parallels to suggest the significance of her role in that novel: "Colette, pour moi, n'est pas seulement une jeune fille de Metz en 1908; j'aime en elle des tas de petites Lorraines de la ville ou du Duché, éparses sur des siècles, des petites Gallo-Romaines dont j'apprécie l'accent, tous les accents de l'âme. Et tenez, cette Louise de Lorraine, si bien gravée par Thomas de Leu, que j'ai là sous les yeux et que j'ai mise dans un beau cadre de Bagard, c'est une Colette" (Oeuvre, XVI, 52). Only by viewing his heroine in the context of her historical and artistic lineage can her true status as an allegorical representative of the Lotharingian love of France be appreciated. Barrès later used another artistic comparison between his heroine and a hagiographic picture by Puvis de Chavannes to emphasize her didactic role as the chaste guardian of the reputation of Metz as a pro-

French city: "Quand j'écrivais Colette Baudoche, j'avais sous les yeux une petite image, une carte postale de la Sainte Geneviève de Puvis de Chavannes, veillant sur la Cité" (Oeuvre, XX, 172). He had previously explained how Colette resembled this particular image of the saint: "La sainte Geneviève qui n'est même pas belle et qui veille sur la cité" (Oeuvre, XVII, 147). Even the question of Colette's personal charms--she is not represented as a great beauty in the novel--was decided by her role as an exemplar of the typical Lorrainer's pro-French feeling, as Barrès indicated in February 1909: "j'aurais pu la décrire plus belle, mais je n'ai pas voulu exciter contre elle l'envie des autres Françaises et leur dire trop clairement que là-bas est la meilleure" (Oeuvre, XVI, 401). Similarly Asmus' role as the representative of German boorishness conquered by admiration for French elegance called forth the following allegorical comparison in October 1908: "Asmus, c'est l'homme du Nord devant la volupté du Midi. C'est un Faust devant une Hélène" (Oeuvre, XVI, 53). Critical misunderstanding of Asmus' significance in Colette Baudoche drew the following protest from Barrès in September 1909: "On a cru que j'avais caricaturé Asmus... Mon objet n'était pas de peindre la civilisation allemande mais la lorraine" (Oeuvre, XVI, 188). Only by understanding the novel's thesis, Barrès is saying, can the critic appreciate Asmus' secondary role in the story--he exists not as a fully described exemplar of German civilisation, but as a figure subordinated to a celebration of Lorraine as represented allegorically by Colette. Thus the thesis both moulds the characters and is used to condition the reader's response to them.

5. Spatial Representation

Just as the thesis novelist chooses characters and events to advance his point of view, so does he elect to describe certain locations in a way which makes acceptance of his message easier. Barrès made particular use, as we shall see, of allegorical landscapes in the novels he wrote in this period, and in the following passage he explains the theory behind his technique of spatial representation in the Bastions de l'Est:

> La plus belle, la plus sûre, la plus constante des... déesses qui donnent un sens à la vie, c'est la Nature en France, je veux dire nos paysages formés par l'Histoire. Je leur dois mes meilleurs moments...Ces grands états d'émotivité que chacun connut de l'amour, qu'un homme viril reçoit des héros et des chefs de sa race, je voudrais que la terre française chargée de tombes les communiquât au promeneur pensif...Il est des lyres sur tous les sommets de France
> (Les Amitiés françaises, (1903), Oeuvre, V, 556-57).

Thus French landscapes with all the tragic historical overtones which the French blood shed on them had to offer as creators of an emotional appeal were to be exploited by Barrès as rhetorical devices in his novels. He had already stated to a French audience in a speech on the anniversary of the founding of L'Action française (June 15, 1901) that he would like to teach them about the historical and political significance to Frenchmen of landscapes in Lorraine: "Pour ma part, je voudrais être votre cicerone en Lorraine. Je serais le plus heureux des hommes, si je pouvais conduire des groupes nationalistes sur le point central historique de la Lorraine qui est le plateau de Sion-Vaudémont" (Scènes et doctrines, Oeuvre, V, 125). Thus Barrès clearly understood the principle that description can be used as a means of persuading readers of the validity of a specific idea. The practical consequences in the Bastions de l'Est were, as we shall see, to make

descriptions of Sainte-Odile in Au Service de l'Allemagne, and Metz and the surrounding countryside in Colette Baudoche central to the creation in the reader of the impression that Ehrmann and Colette are an expression of their environment, one which nurtured French civilisation and stood as a barrier against German incursions. Barrès referred frequently to the two high places of Alsace-Lorraine, Sainte-Odile and Sion-Vaudémont (both of which were to be used as the location for the action of novels, Au Service and La Colline inspirée respectively) and although the latter does not belong to the Bastions de l'Est, the allegorical significance of these two potential frontier fortresses remains clear. As he wrote in Amori et dolori sacrum, in 1903, "Sainte-Odile d'Alsace et de Lorraine président la double région où je veux enclore ma vie, ils symbolisent les vicissitudes de la résistance latine à la pensée germanique" (Oeuvre, VII, 129). That the adversative metaphor contained in the notion of Sainte-Odile, the "Bastion" against Germanic invasion, should have been used as the general title under which Au Service de l'Allemagne and Colette Baudoche are grouped together, merely demonstrates how the choice of spatial location and their fictional representation can be exploited by the thesis novelist to further his didactic or propagandist aims. [3]

6. Barrès and Realist-Naturalist Aesthetic Theory 1893-1909

a) Naturalism: Barrès' ambition to write thesis novels in this period was responsible for some interesting changes and developments in his attitude to the aesthetic theory elaborated by, among others, Flaubert, the Goncourt brothers and Zola on which the Realist and Naturalist novel had been established. In the case of Naturalism, Barrès' attitude developed in three stages which

may be identified with the chronological periods before, during and after the composition and publication of Le Roman de l'énergie nationale. Naturalism, which he associated with the theory and practice of its chief exponent, Zola, and which the latter's frequently expressed and systematic subjection of literature to scientific method [4] may be considered as differentiating from Realism, had been dismissed by Barrès as early as 1891 as "une formule d'art qui est maintenant bien morte" (Huret, Enquête sur l'évolution littéraire, p. 17). At the same time he declared Zola's work "un monument puissant qui restera", but added, "mais auquel je n'ai jamais pu m'intéresser" (Ibid., p. 18), because, unlike works by psychological novelists such as Bourget, it offered a minute description of only the outer world of surfaces and appearances and was relatively poor in allegorical significance. He also criticised the Naturalists for restricting the choice of the characters they portrayed to "des âmes vulgaires", adding what seems to have been a reply to Edmond de Goncourt's admission, [5] in his preface to Les Frères Zemganno (1879), of the reason why novelists like Zola made such a choice: "Il doit y avoir plus de luttes et d'intéressants débats dans l'âme, par exemple, d'une impératrice détrônée qui a connu toutes les gloires et toutes les ruines, que dans l'âme d'une femme de ménage dont le mari rentre habituellement ivre et la bat, ou dans celle d'un Sioux attaché au poteau de guerre!" (Ibid.). Implicit in this judgement of the relative capacity for interesting treatment offered by characters such as, for example, Gervaise and Oriante, is the belief, which Barrès inherited from Bourget, that the importance of the subject decides to a large extent the importance of the work itself--or that a mean or unimportant subject will produce a mean or unim-

portant work despite all the novelist's best efforts.

In the face of these expressions of the serious doubts Barrès entertained on the potential offered by the Naturalist method for the presentation of a vast and serious subject, the development in his thinking at the time when he was writing l'Energie nationale is the more surprising. This development is principally expressed in an article entitled "Un Calomnié" which appeared in Le Journal on March 12, 1898 and was concerned with Les Déracinés and the portrait given therein of the journalist Portalis. That the article was written at a time when Barrès was being sued by Portalis who demanded 20,000 francs in damages and the suppression of Les Déracinés need not detract to any significant degree from the importance of the article as an expression of Barrès' changed views on the Naturalist literary method, since such views affected the composition of the whole novel, not merely the portrait of Portalis, against which the latter was specifically protesting. Barrès began the article by explaining in the manner of an entomologist analysing the characteristics, habits and habitat of a species of insect, the allegorical value which the portrait of Portalis has in Les Déracinés as a description of a specimen or type of humanity, the Parisian journalist, and agent of corruption: "En consacrant une vingtaine de pages à Portalis, je le prenais comme un exemple significatif d'une espèce". And in the article's conclusion, Barrès' presentation of himself as a scientist examining the behaviour of a species of insect irresistibly recalls the description Zola gives of the experimental novelist, a mixture of observer and experimenter:

> Quand je mentionne les moeurs, les chantages de Portalis, ce n'est point avec les préoccupations d'un polémiste ou

> du ministère public, c'est à la manière du savant qui emploie le terme exact pour qualifier le sujet qu'il catalogue et qui le décrit, sans souci de le flétrir. Je l'examinais avec les sentiments d'un entomologiste.
> J'ai pris les hommes tout vifs dans la réalité, quand je pouvais, sans les froisser, les placer sur mon étaloir. Puisque je plaçai mes vérités dans le cadre d'une fiction, j'étais conditionné, assujetti à certaines nécessités. Je n'ai pas trouvé de Kantien qui fît exactement mon affaire; j'ai créé Bouteiller. Plus heureux avec les journalistes maîtres chanteurs, j'ai trouvé Portalis.

Portalis represented one means by which the novel's thesis was to be demonstrated, but, Barrès insisted, the thesis itself was advanced by rigorously logical argument based on faithfully observed and sedulously recorded historical reality. He could approach no closer to Zola's ideal of the objective and scientific note-taking novelist-historian:

> J'ai tenté de suivre la courbe de l'énergie française dans cette période récente où nous vivions sous le système opportuniste. En tâchant de transporter dans mon récit l'âpre saveur de la réalité, j'aurais voulu, cependant, me maintenir en dehors et au-dessus des personnages que je peins et des querelles que je raconte...Je ne voulais pas d'un traité abstrait; je jugeais la forme du roman plus favorable à l'enseignement que je me proposais. J'ai exposé ma thèse--à savoir que la France est "dissociée et décérébrée"--et j'ai fourni mes démonstrations en mettant sous les yeux de mes lecteurs des personnages et des tableaux collectionnés d'après nature...J'ai visité les cloaques de mon pays; j'ai exploré quelques-unes des plaies dont il pourrait périr.

Thus although the narrator's belief in the "déracinement" thesis is expressed in the novel's first chapter as the a priori idea which the novel demonstrates, the demonstration which follows is conducted with all the rigour, respect for accuracy, solid documentation and logical analysis, and with the strong desire to discover and disseminate the truth, however unpleasant the task or the conditions under which research was carried out, that marks the scientist at work in the laboratory, at least as the scientist's task was understood by Zola and the Naturalists.

After L'Energie nationale, Barrès abandoned his role as Naturalist spokesman, and returned to his former role of critic of Zola and of the aesthetic professed by the group whose most important representative he was. In a way, this period represents Barrès' most interesting reaction to Naturalism because, laying aside his previous moralistic objections, he subjected Zola's aesthetic to close critical scrutiny. In this third stage in his consideration of Naturalism, Barrès insisted increasingly that art ought to provide an allegorical interpretation, poetic, philosophical or otherwise, not a mere reproduction or photograph of reality. In 1907, for example, he praised Leconte de Lisle for preferring an imaginative and poetic transformation of the elements furnished by his observation of nature: "Ce grand poète ne croyait pas que l'art eût pour objet la reproduction de la nature; il nous prêchait qu'il faut transformer en matière poétique les éléments que nous fournit la vie" ("Discours de réception à l'Académie", Oeuvre, IV, 561). The following year, he made the already quoted statement that art should present a didactic interpretation of life from which inessential elements are eliminated so as to clarify a work's thetic expression, and as examples of works which satisfied or failed to satisfy this criterion he cited those of Voltaire and Zola: "Je donnerais tout l'oeuvre de Zola pour un conte de Voltaire. Je le donnerais d'ailleurs pour rien, je le trouve illisible" ("Emile Zola comme littérateur", L'Echo de Paris, March 10, 1908). He would find a story by Voltaire "readable" because its author had organised and infused it with his personal and highly idiosyncratic interpretation of reality. It could, of course, be objected that though Barrès was right to disagree with Zola's theory of art, as expressed in Le Roman expérimental at least, he ought to have

agreed with his practice of the novel, because, by the imposition and exploitation of a mythical and politically stylized framework, Zola transformed the raw material of observation recorded in his note-books into a non-realistic, Romantic view of life characterized by exaggeration, imagination and stylization. In 1908 also, Barrès dismissed Zola's novels because they failed to present adequate intellectual and spiritual stimulation for their readers: "J'aime tel beau livre hardi comme Mlle de Maupin, où le plaisir sensuel est chanté avec un fougueux délire de jeunesse; j'aime la Confession d'un enfant du siècle, Volupté, les Fleurs du Mal, ardents aveux où l'âme se tourmente, mais ne perd pas son ressort. Ils sont soulevés, ces grands livres, ces bréviaires de notre jeunesse, par tout un bondissement de l'âme. Mais dans les Rougon-Macquart, messieurs les sous-vétérinaires, qu'avez-vouz trouvé pour l'esprit?" (Oeuvre, IV, 624). It is reassuring to see that Barrès had abandoned his moralistic criticisms of Zola's work in favour of strictures which grew out of his own theory and practice of the novel at this time--namely that the novel should elevate and broaden the imaginative faculty of its readers and educate and extend their intellectual capacities and appetites by presenting an interpretation of life at once demanding and poetic.

b) Realism: If we may distinguish Realism from Naturalism by saying that the former was based, as Zola submits in Le Roman expérimental, [6] on a sincere effort to reproduce reality exactly and completely, and that the reproduction was to be expressed in the simplest fashion in order that the greatest possible number of readers might understand realistic works, we can see that

Barrès continued to be aware at the time of writing the Bastions de l'Est, of the difficulty inherent in the artist's attempts to found his works on reality. He accepted that some aspects of reality might be reproduced mimetically by detailed description, but rejected the notion that such reproduction could or should displace the artist's effort at interpretation and allegorical suggestion as the central functions of art. Thus, according to Jérôme and Jean Tharaud at least, Barrès considered in 1907-1908 concrete detail in Colette Baudoche to be of only secondary importance, a means of creating an illusion and of supporting an interpretation: "le détail ne doit avoir d'autre ambition que de se présenter à sa place, comme utile, indispensable" ("En regardant travailler Maurice Barrès", Journal de l'Université des Annales, June 23, 1909, p. 656). The same observers, Barrès' secretaries at the time, report that Barrès had immense difficulty at the time of writing Colette Baudoche in entering imaginatively into the personality of such ordinary down to earth main characters as Colette and her mother, or Asmus: "le peu de goût qu'il avait pour les petites gens et leur petite vie, s'accomodait assez mal avec le sujet de Colette. A tout moment je le voyais broncher. Je l'entends encore qui s'écrie: 'Non, vraiment, c'est trop médiocre! N'est-ce pas là pauvreté et non pas simplicité? Ah! cet Asmus, quel goujat! Nous n'allons pas perdre notre temps avec cet imbécile!...A la cuisine, la mère Baudoche!'" (Mes Années chez Barrès, Paris, Plon, 1928, p. 200). Although the Tharaud brothers may be felt to be exaggerating for their own purposes Barrès' aristocratic tantrums and disdain for common people (their account of Barrès' contempt for Asmus does not stand up to close examination, as we shall see), we can accept that he preferred to describe

Léopold Baillard's meditations on "la colline inspirée" or Astiné Aravian's exotic Russian upbringing rather than the day-to-day running of a middle class apartment in Metz. That he nonetheless wrote Colette Baudoche as a realist novel is explained by the role he assigned to realism as a rhetorical method capable of allegorizing the ordinary and persuading through familiarity: "De Colette Baudoche il a dit", wrote the Tharaud brothers,"'Dans ces sortes d'ouvrages, tout le secret pour réussir est de donner un sens à des gestes médiocres et à des paroles banales'" (Ibid.). Such a submission to the demand Realism made on his artistic flights of fancy could, however, bring its reward in aesthetic satisfaction, as he admitted in October 1909, after the publication of Colette Baudoche:

> J'ai été le serviteur de mon modèle. J'ai peint Colette et j'ai travaillé pour Colette. Ah! j'avais mes moments de défaillance. Je disais: Est-ce que je vais passer tout mon été avec cette petite bonne.
> J'ai voulu que les humbles, que Colette trouvassent dans ce livre des images 'aimables, concrètes et fidèles de leur existence', et qu'elles fussent fières d'elles-mêmes.
> Après cela je pourrai revenir à mes plaisirs. Mais je crois que je n'y reviendrai pas. J'avais un peu la nostalgie de mon Asie intérieure tandis que j'écrivais Colette, mais elle m'a converti sans que je m'en aperçusse et m'a montré que l'on pouvait construire une maison de poésie sur la terre la plus ferme, la plus vraie, au milieu des intérêts humains
> (Oeuvre, XVI, 212).

Barrès' acceptance of Realism as a useful literary aesthetic was founded on his practice of the thesis novel at the time of the Bastions de l'Est, and survived into his final elaboration of a theory of the novel between 1910 and 1923; but at the time of Un Jardin sur l'Oronte, when the horror of wartime reality drove him to prefer exoticism and imagination in art, discussion of the theory of Realism became less important, as we shall see.

7. Barrès and Classicism 1902-1909

On first glance it may seem strange, at a time when he was preparing the Bastions de l'Est and when he was considering Realism as a rhetoric informing narrative art, that Barrès should have also been considering Classical techniques as alternative means of persuading readers of the validity of the theses contained in his novels. But Barrès was first and foremost concerned at this period with having his ideas accepted and would choose his aesthetic for its allegorical effectiveness. Further, Barrès was the apologist for the nationalist movement in France, the greatest period of whose literature and culture coincided with the classical age of Louis XIV; and he had been attracted to the neo-classicism of his friend Jean Moréas, and to that present in the works of Charles Maurras and Anna de Noailles; all these facts inclined him in favour of classicism. And yet it is only in 1902, after the publication of Le Roman de l'énergie nationale, with the Bastions de l'Est just appearing on the horizon, that Barrès expressed, in a significant number of texts, his respect for classicism and the desire to write in the classical manner. In the first of these texts he merely declared that classicism had had the most effective articulating influence on his work: "Ainsi je possède mes points fixes, mes repérages dans le passé et dans la postérité. Si je les relie, j'obtiens une des grandes lignes du classicisme français. Comment ne serais-je point prêt à tous les sacrifices pour la protection de ce classicisme qui fait mon épine dorsale" (Oeuvre, V, 26). Barrès revealed gradually just which elements of the classical aesthetic he favoured. In the same work he indicated that a technique most readily associated with classicism, namely control and direction of passion or commitment, would offer a means of high-

lighting effective action, which is the aim of the thesis novel: "Dès l'instant que nous distribuons de l'ordre dans une oeuvre passionnée, si nous chassons tout ce qui contrarie la justesse française, si nous appelons à la vie des éléments provinciaux, nous voilà utiles" (Oeuvre, V, 22). In the 1904 preface to Un Homme libre, Barrès added the concept of harmony to logical persuasion as the two means by which the reader's sensibility may be enlisted in the cause of ideological persuasion, and the combination recalls Horace's dulce et utile formula for the dual aims of art, or Racine's statement in the preface to Bérénice that the artist's object should be the pleasure and instruction of his public: "Eh bien", Barrès wrote, "l'art pour nous, ce serait d'exciter, d'émouvoir l'être profond par la justesse des cadences, mais en même temps de le persuader par la force de la doctrine. Oui, l'art d'écrire doit contenter ce double besoin de musique et de géometrie que nous portons, à la française, dans une âme bien faite" (Oeuvre, I, 142). A text which shows Barrès' nationalism at the root of his espousal of the classical spirit in art is the following extract from the interview he gave to Lecardonnel and Vellay in 1905. Classicism remained for him, he admitted, the ideal of French culture and its restoration would re-establish French prestige which had suffered so grievously since 1870: "J'ai vu la tradition française absolument méconnue ou faussée--le travail de mes amis et le mien selon mes forces, c'est de restaurer le classicisme français...il importe de garder l'esprit juste, même dans la passion. De la mesure et de la justesse..." (La Littérature contemporaine, p. 50). Clarity and proportion thus offered two important advantages classicism had to offer the thesis

novelist, but he stated clearly in 1906 that he had no intention of abandoning such romantic concepts as antithesis, the grotesque, or sentiment, in his attempt to work on his readers' minds by making an appeal to their emotions: "Même après la leçon classique je continuerai de produire un romanesque qui contraste et déchire le coeur" (Oeuvre, VII, 299).

Another series of texts shows Barrès constructing an aesthetic theory of the allegorical type-portrait, a theory with obvious classical associations--for example, Molière's use of the generic, descriptive terms as the titles of his plays, rather than the personal names of their protagonists (L'Avare instead of Harpagon, Le Misanthrope instead of Alceste, Le Malade imaginaire instead of Argan, etc.) indicates his stance as moralist who produced allegorical conflict in his plays, rather than as creator of exceptional individuals. Barrès was similarly concerned with the presentation of allegorical types in the Bastions de l'Est, paragons whose exemplary behaviour in difficult contemporary circumstances he hoped to influence his readers in Alsace-Lorraine to emulate and in the rest of France to understand and appreciate. Barrès found a ready-made form of popular art already existing which presented a number of stylized stereotypes capable of almost unlimited reproduction in facsimile and whose bright colours and sharp outlines made them popular throughout France. Thus it comes as no surprise that between 1906 and 1912 he returned a number of times to the analysis of the significance of Epinal popular images, speaking of them as analogies for his own characters. In the first of these texts, in which he promised a series of pen-portraits of great figures in their youth, he confirmed that his interest in such figures was that of a moralist: "De quinzaine en quinzaine

nous publierons dans ce journal le portrait d'un grand homme, d'un type, d'un chef de file tel qu'il était à vingt ans: un Pasteur, un Hugo, un Brazza...Ce seront des études sans prétensions, des images simples et naivement coloriées, dans le goût de celles qu'on fabriquait autrefois à Epinal, non pas des images légendaires et épiques, mais plutôt des sortes de moralités étayées sur une foule de petits faits véridiques" (L'Auto, April 13, 1906). Although exceptionally prominent in later life, these figures were to be presented, as it were, in frozen still-pictures in all of which they appeared as typical of young men of their age. In 1912 Barrès went on to analyse the genius of the Epinal artists and to compare their artistic aim with his own: "Avec quelle violence et quelle sûreté, ces puissantes images, vigoureusement coloriées m'ébranlaient, allaient promouvoir ma plus profonde sensibilité! Elles y ont laissé leurs traces...Ils furent, ces petits artisans, ce que tous nous désirons d'être, des éveilleurs et des directeurs de l'imagination" (Preface in René Perrout, Les Images d'Epinal, Paris, Ollendorf, 1912). In this last statement Barrès the thesis novelist and moralist designates classical typisation as a useful narrative technique for arousing public interest and for directing public attention to the ideas of whose validity he wished to persuade them.

Finally, Barrès accepted that, despite the "riches bagages et les bannières assez glorieuses" (Oeuvre, VII, 299) of Romanticism, classical discipline could offer through restraint, order and clarity a means of attaining and expressing the truth, of whatever political hue, that it would be foolish to reject: "Devenir classique, messieurs, c'est décidément détester toute surcharge, c'est atteindre à une délicatesse d'âme qui, rejetant les mensonges, si

aimables qu'ils se fassent, ne peut goûter que le vrai; c'est, en un mot devenir plus honnête" ("Adieu à Moréas", April 2, 1910, Oeuvre, II, 416). Naturalism, Realism and Classicism: in this period, Barrès examined, selected and rejected specific aspects of their aesthetics and methods according to their capacity to assist the skilful and persuasive presentation of his ideas in L'Energie nationale and the Bastions de l'Est; we must later assess the results of such theoretical flexibility for his novels.

8. Barrès on the writing of History as opposed to Novels 1893-1909

In this period when he was using recent historical events as the context within which his fictional figures played out their predetermined, didactic and thetic dramas, Barrès expressed in a significant number of texts a preference for historical, empirical narrative as opposed to fiction. He seems to have been attracted to History by the greater possibility of narrative authority allowed to an author who investigates and reconstructs the sequence and significance of events which really happened; he reacted against the thesis novelist's task of inventing and arranging events so as to form at once a dramatically satisfying plot and one which demonstrates allegorically the validity of the idea he wishes to advance. In 1893, for example, Barrès described a novel which had just appeared, Théodore Cahu's Georges et Marguerite (Paris, Paul Ollendorf, 1893) as "une chronique exacte des dernières années du général [Boulanger] et de Mme de B." and added that his own preference in fiction went to the novel which combines historical or contemporary reality with fictional events--precisely the technique he used in all of his own novels in this

period: "M. Cahu mêle des noms déformés et des épisodes fictifs à des choses qu'il a vues. Au plus habile des romanciers, je préfère un historien passionné" ("De l'épuisement nerveux", Le Journal, May 19, 1893). [7] He elaborated on this extremely strong statement of his preference for the committed historian's stance in a letter he wrote to Zola in 1896, after the latter had written, in Le Figaro, that Barrès' parliamentary career had been "d'une nullité si totale". While allowing that Zola was correct in stating that because Barrès refused to restrict his allegiance to the policies of any one party, he was consequently barred from attaining to any position of real power in the Chambre des Députés, Barrès declared that his political career was necessary to enable him to judge recent or contemporary events in France clearly and realistically, and his true influence would come from the fictional works he was to base upon his experiences in the world of political action. "Il est très probable", Barrès wrote, "que ma raison d'être sera toujours plus d'observateur et d'annaliste que d'acteur, et laissez-moi quelque répit pour vous envoyer un livre--mais si vous connaissiez le milieu parlementaire dans son détail, dans son avenir probable, et si vous jugiez d'après la situation singulière où je me suis trouvé (attaché à un parti vaincu et dans ce même parti isolé), je crois que vous constateriez que certaines idées jusqu'alors livresques ont été introduites, propagées au moins, par mon effort ou par mon exemple dans un milieu intellectuel désormais prêt à l'action politique" (Letter published in Mercure de France [série moderne], October 15, 1931, CCXXXI, 459-60). These remarks illustrate two important aspects of Barrès' theory of the novel in the period 1893-1909: the statement that his role in Parliament is

that of observer and annalist predates and to a certain extent explains the noticeable increase, in L'Appel au soldat and Leurs Figures, as compared with Les Déracinés, in the number and extent of the descriptions and analyses of purely historical, as opposed to fictional, events and human figures, and the corresponding reduction in both the number of appearances and in the importance of the roles played by the invented characters of Le Roman de l'énergie nationale. Secondly, his delimitation of his own position both within the Chambre as a whole and within the Boulangist party enables us to judge the point of view from which Maurice Barrès, the author of L'Energie nationale, describes the Boulanger affair and the Panama scandal, and aids us to judge the amount of aesthetic distance which separates him from the novel's narrator.

Barrès' attitude to the writing of History and novels at the time of the composition of Le Roman de l'énergie nationale may give us the clue to the sense of an enigmatic statement he is said to have made about his nationalist work. Philippe Barrès reports that Barrès wrote in an undated and so far unpublished letter to André Berthelot, "Je travaille à mon grand roman populaire qui de jour en jour devient moins populaire" (Oeuvre, III, 5). If we accept that this statement refers to L'Energie nationale, as Philippe Barrès suggests, what are we to understand by the word "populaire" in this context? Philippe Barrès believes that by a "popular novel" Barrès meant a realistic novel: the reason why L'Energie was becoming less and less popular, he implies, is because Barrès disliked realism and was trying to reduce it to a minimum: "Mais le Roman de l'énergie nationale est trop teinté de

ce 'réalisme' nécessaire à l'animation des personnages, des petits personnages surtout, pour que Barrès y ait trouvé un vrai plaisir. Je l'ai entendu maugréer, même après coup, gaiement d'ailleurs, contre Mouchefrin, Fanfournot et autres épaves indispensables au récit, mais qui demandaient des soins, et dont il était vite excédé. Il les fuyait un peu, tendait à les éliminer" (Ibid.). This theory would explain the decreased importance of the minor fictional figures in L'Appel au soldat and Leurs Figures, but it restricts realism's application to only the fictional aspects (and to only one of them) of those novels. Yet it is obvious that in them Barrès continued to build his descriptions on accumulated realistic details even when these descriptions were of historical rather than of fictional events. Barrès the realist observer of historical events described in striking detail, for example, Boulanger's triumph at the Gare de Lyon, and his funeral at the Ixelles cemetery; similarly the great parliamentary debates, in Leurs Figures, as well as bringing forth metaphors from the mythopoeic language of the bull-ring and slaughterhouse, are described with the parliamentary journalist's eye for the telling detail and facility for close and accurate observation--and they were received as such at the time. I think that we ought to look to Barrès' theory of the Historical novel in order to understand what he meant by a popular novel. Realistic detail is not necessarily excluded from the historical novel, of course; on the contrary, Barrès argued that the Historical background in such a novel provided a source of picturesque details which had the advantage of being "petits faits vrais" in the sense of having really happened and having been faithfully recorded by contemporary observers and later historians. This, at any rate, is the sense which can be

attached to a comparison Barrès made in 1886 of the popular and historical novels:

> Le roman populaire est un genre analogue au roman historique; Germinie Lacerteux, comme toute oeuvre de Walter Scott, est un effort pour reconstituer des formes de vie que l'auteur est incapable de se figurer exactement, pour faire vivre des personnages dont il ne saurait partager le plus petit sentiment. Vingt romanciers divers, en face d'une vieille bonne font vingt Germinie différentes. Le cas dont s'inspire M. de Goncourt ne lui fournit rien de plus que les anecdotes, exactes aussi, qui servaient à Walter Scott de point de départ: quelques détails pittoresques
> ("Les Germinie Lacerteux", Le Voltaire, June 13, 1886).

Certainly what must be excluded from an enquiry into what Barrès meant by the popular novel is any suggestion that he looked down on popular literature. In 1889, between the publication of the first and second parts of L'Energie nationale, Barrès declared that what the people read was determined not by their taste or lack of it, but by the amount of leisure time they had at their disposal. Give them more time, he argued, and they would read the most demanding novels and bring to them a first-hand experience of life which would equip them to understand and appreciate them: "Si vous donniez les Misérables ou la Guerre et la Paix au grand public, il serait intéressé, ému et amélioré...il n'y a pas une littérature populaire et puis une littérature aristocratique. Il y a les choses belles, vraies, instructives, émouvantes. Ce qu'il y a, c'est la misère. Il ne s'agit pas de faire des romans pour le peuple, mais de donner des loisirs aux travailleurs...La littérature populaire! ce n'est pas un problème littéraire mais économique" ("Réponse à l'enquête sur l'état actuel du roman populaire", Revue des Revues, October 1, 1899). That he should cite two novels whose fictional elements are solidly embedded in an abundantly described historical context, and in which views of nineteenth-century

historical events were presented, and that he should make the statement when he himself was presenting a fictionalized account of recent historical events, tend to emphasize the link that seems to have existed in Barrès' mind between the popular and historical novels.

At the time of writing Les Bastions de l'Est Barrès was as conscious of the attraction the writing of history presented for the thesis novelist as he had been when writing L'Energie nationale. Indeed, when wishing to insist upon the accuracy and typicality of his allegorical personifactions, Ehrmann and Colette, it was to the historian that he frequently compared himself and to historical texts that he compared his novels. This is the case, for example, in a speech he made in 1909 on the significance of Colette Baudoche to the understanding of the Alsace-Lorraine question. He began by stating his authorial stance: "Mais l'auteur de Colette Baudoche est moins un romancier qu'un portraitiste, ou si vous voulez, un historien de l'âme alsacienne et lorraine" ("Conférence: 'Colette Baudoche'", Journal de l'Université des Annales, September 25, 1910, II, 369), and went on to insist upon the documentary accuracy of his account of conditions in Nancy and of his allegorical portrait of Colette: "Pour moi j'ai dit ce qui se passe là-bas. J'ai décrit Colette, je ne l'ai pas inventée...je jure que je n'ai rien dénaturé et que c'est bien l'humble vérité moyenne que je vous apporte" (Ibid., p. 380). In 1915 Barrès returned to this notion that Colette and Ehrmann possessed close links with real people in Alsace-Lorraine despite the necessity he had felt, like any artist, to integrate them into his personal fictional universe: "...l'artiste propose à ses lecteurs un monde qui n'existe nulle

part et qu'il crée avec ses émotions profondes. Pourtant je m'empresse de répondre que j'ai désiré d'être un portraitiste de l'âme alsacienne et lorraine et que la jeune Colette ou bien M. Ehrmann, le héros du Service de l'Allemagne, sont vivants, respirant dans Metz, dans Strasbourg, Colmar, Mulhouse, dans chacun des villages de Lorraine et d'Alsace. Ils y existent à des milliers d'exemplaires, ils nous attendent là-bas..." (Chronique de la Grande Guerre, IV, 224). For a thesis novelist anxious to propagandize his political ideas, the claim that the conditions, attitudes and personalities he is describing in his fictional works allegorize contemporary or recent historical reality is clearly one which he is obliged to make if he is to have any hope of influencing his readers to change or endorse the conditions, attitudes and personalities he is indicating as being in need of change or endorsement. Barrès' enthusiasm for the historian's role and his claim that his novels accurately illustrate historical events and their significance is best understood, however, if this proviso is remembered, because the evidence of the fictional texts themselves exists to prove that he continued to write novels despite his expressed enthusiasm for the writing of history.

Finally, in a certain number of texts, Barrès the novelist, as opposed to Barrès the thesis novelist and would-be historian, can be seen at work on the purely fictional fabric of his novels of this period. These extracts show Barrès struggling with problems of invention, balance and elaboration, problems which all novelists face, and a consideration of these texts corrects the tendency to consider Le Roman de l'énergie nationale and the Bastions de l'Est exclusively as vehicles for the propagandizing of

Barrès' political ideas. Such a reduction of the thesis novel, in which the fiction and the literary element is at least as important, if the reader's interest is to be assured, as the thesis, leads to an oversimplified judgement for, as René Wellek and Austin Warren have pointed out, no literary text can be said to be only an instrument of propaganda: "Yet the view that [novels] are propaganda, a misreading explicable in terms of isolated passages and elements in them, is scarcely to be reconciled with the elaborateness of their literary organisation, their complicated devices of irony, parody, word play, mimicry and burlesque" (Theory of Literature, p. 239). In Barrès' case, his notes in Mes Cahiers show him, during the composition of L'Energie nationale for instance, dealing with narrative problems, or details of characterization and plot, without making any direct reference either to the "déracinement" thesis or to the pro-Boulanger or "anti-Panamiste" theses of the series' final two volumes. In May 1897, he saw the necessity in L'Appel au soldat of emphasizing the rapprochement between Sturel and Thérèse Alison and of creating a future for Mouchefrin: "Marquer avec insistance que Sturel s'est rapproché de Mlle Alison. Faire un sort à Mouchefrin" (Oeuvre, XIII, 107). In the same month, he jotted down the following notes indicating details of the characterization of some of his protagonists, of the device he was to employ to present them together in a series of scenes, the monthly dinner, and on the personal appearance of Bouteiller:

> Sturel c'était encore un jeune homme frêle. Suret-Lefort, autorité, même de l'impudence. Roemerspacher en avait le sentiment et ne l'estimait pas. Sur l'initiative de Renaudin ils avaient conservé l'habitude d'un dîner en commun. Il leur écrivait huit jours à l'avance et fixait le restaurant...Bouteiller.-Front couleur d'ambre; pâleur mate.
> Il avait ce teint d'un seul ton, cette faccia smorta qui n'a rien de maladif et qui montre que la passion

concentre tout le sang au coeur
(Oeuvre, XIII, 115,116).

The following year Barrès explained that his character Bouteiller, although having links with the historical figure Auguste Burdeau, Barrès' former schoolmaster, did not represent any attempt on his part at mere imitation of the real man. This explanation is more than the conventional disclaimer that the events and personages represented in a work of fiction bear no resemblance to real-life figures. On the contrary, Barrès went so far as to state in Les Déracinés itself that "M. Bouteiller ressemble en plusieurs points essentiels...à M. Burdeau" (Oeuvre, III, 24). In his 1898 statement, on the other hand, he emphasized the fictional exigencies of plot, character and setting which had shaped Paul Bouteiller, the non-historical character created by Barrès in his function as novelist: "Si j'ai donné à Bouteiller certains traits de Burdeau, je devais pourtant, pour les besoins de l'oeuvre d'art, pour la construction d'un type synthétique, mêler au vrai Burdeau des traits recueillis autre part. Ce n'est pas un personnage exact de toutes pièces que mon Bouteiller. C'est un personnage vrai de la vie du roman, logique, représentant d'une famille nombreuse, mais non un individu particulier" ("Un Calomnié", Le Journal, March 12, 1898). The proof of this statement is that Barrès included in L'Energie nationale both historical and invented characters: if he had wanted to describe Burdeau, he could have named his character accordingly, just as he named and described General Boulanger, his chief supporter, Déroulède, the politicians Rouvier, Clemenceau, and so on. But Bouteiller also plays a decisive part in the fictional life of Sturel, Roemerspacher and the rest, and his psychological development is an important aspect of L'Energie

nationale where it contrasts with Sturel's. In all of this, Bouteiller is developed by Barrès the novelist, albeit the thesis novelist; the differences between Bouteiller and Burdeau illustrate Barrès' decision to write novels rather than history, and should influence us to assign them to their appropriate narrative sub-genre, that of the thesis novel.

9. Conclusion

In the statements he made between 1893 and 1909 on the theory of the novel, Barrès discussed both the aesthetics of the novel in general and specific problems arising out of his own decision to turn from the symbolist to the thesis novel. Allegorical novels which seek to persuade the reader that mass movement from the provinces to the central conurbations produces rootless unprincipled loners, or that the native population was to be admired for remaining in Alsace-Lorraine and for refusing to give full cooperation to their German conquerors belong clearly in the "applied literature" genre, to use Northrop Frye's term (Anatomy of Criticism, p. 245). Barrès' theory of the thesis novel was not elaborated in advance of the novels he wrote in this period but rather grew and developed side by side with them--the novels, that is, do not so much demonstrate his a priori aesthetic ideas in action, as reflect the progress of his attempt to elaborate a novelistic theory to explain and justify the techniques of allegory and persuasion used in his fictional works. From the most practical and immediately applicable recommendations in Mes Cahiers on the way a particular technique may most effectively achieve the novelist's desired end, to the examination of major literary theories like Naturalism or Classicism for specific techniques adaptable to his

thetic purposes, and to the consideration of fiction's relationship to history and philosophy, Barrès' theoretical texts show him, in this period, meditating upon all these topics of concern to the literary artist anxious to construct for himself a rhetoric of fiction. Believing himself to be at least as much of a philosopher (see above, p. 162) as a novelist, and having stated a preference for the historian's discipline over the fiction writer's (see above, pp. 195-96), he developed an aesthetic of the novel which took account of the frequently warring demands of history as opposed to fiction and of didactic and doctrinaire novels as opposed to entertaining stories. Only in the period which began after 1909, after the Bastions de l'Est, that is, when he became less concerned in his novels with propagandizing his political beliefs, did he depart very far in his theoretical writings from an aesthetic of commitment and move closer towards (but without ever achieving) the other extreme, the purely aestheticist or "Art for Art's Sake" position.

Chapter IV: Barrès' Achievement as a Thesis Novelist 1897-1909

1. Introduction

The aim of this chapter is to analyse and evaluate the way in which Barrès marshalled the novelistic techniques already discussed for the presentation of the theses of *Le Roman de l'énergie nationale* and *Les Bastions de l'Est*. To aid us in our task of evaluating his success or failure as a thesis novelist, a task to be undertaken in the conclusion to this chapter, it will be helpful to present immediately the criteria we shall be using in our final judgement of his novels in the period 1897-1909. We may begin by quoting a useful piece of advice given by Robert Louis Stevenson to novelists anxious to present ideas or "motives" in their works, because his advice contains one of the most important criteria for the evaluation of committed fiction: "Let him [the novelist]", Stevenson wrote, "choose a motive, whether of character or passion: carefully construct his plot so that every incident is an illustration of the motive...and allow neither himself in the narrative, nor any character in course of dialogue to utter one sentence that is not part and parcel of the business of the story or the discussion of the problem involved...to add irrelevant matter is not to lengthen but to bury" ("A Humble Remonstrance", in *Memories and Portraits*, London, Chatto and Windus, 5th edition, 1895, pp. 295-96). The principle implied in this clearest and most practical of statements is the one we may call, borrowing the form of A.A. Mendilow's "principle of artistic economy", [1] the "principle of thetic economy" which may be stated as follows: in a thesis novel every technique used must contribute directly and fully yet economically to the advancement of the thesis. [2] Characters, incidents, episodes,

timing and setting, point of view and narrative techniques, etc., subjected to the novel's task of stating in narrative form a specific idea, must be chosen and employed with this end in view. The thesis chosen need not be stated in blatant or shrill tones, nor need only one favoured interpretation of it be given; rather, in the successful thesis novel, many complex and even contradictory versions of the thesis will be stated so as to enable the reader to see the version finally favoured by the novelist as a complex, subtle and sophisticated interpretation and proposed solution to a complicated problem. The author's need to build into his narrative and thetic structure those checks and balances vital to the presentation of a deeply analysed idea or thesis, has been well stated by Ford Madox Ford, at least insofar as the choice and creation of character in the thesis novel is concerned: "Let us suppose that you feel tremendously strong views as to sexual immorality or temperance. You feel that you must express these, yet you know that, like, say, M. Anatole France, who is also a propagandist, you are a supreme novelist. You must then invent, justify and set going in your novel a character who can convincingly express your views. If you are a gentleman you will also invent, justify and set going characters to express views opposite to those you hold" (quoted in Miriam Allott, Novelists on the Novel, pp. 102-03). It is rather more than the desire to appear a "gentleman" which dictates the novelist's subtle treatment of a thesis: crude repetition of one dominant idea or way of looking at a problem causes the reader to reject his work as coming from a simple-minded artist capable of harping on only a single theme. A novel embodying such a thesis will inevitably lose potential reader interest the moment insufficient readers can be

found who respond enthusiastically to the one-sided view such a novelist presents. The wider and more complex the view, the greater, more numerous and more lasting the potential reading public. In this chapter we will be trying to establish whether Le Roman de l'énergie nationale and Les Bastions de l'Est present complex, many-sided views of the problems they embody, or alternatively whether they contain a merely repetitious string of narrative examples all illustrating a simple thesis. Finally, the thesis novelist's success must be judged on the degree of clarity and persuasiveness he is able, by his skilful use of the novelistic techniques at his disposal, to confer on the presentation of his complex, subtle and sophisticated thesis. As I hope to show, it is without any doubt the complexity, subtlety and sophistication of the manner in which Barrès' theses in these novels are articulated that enable us to explain why his novels continue to attract readers despite the fact that their theses have greatly reduced direct application to problems of life in the last quarter of the twentieth century.

First let us be clear that L'Energie nationale and the Bastions do in fact belong in the narrative sub-genre known as the thesis novel, and secondly let us identify and document the theses they present by means of narrative, before we go on to analyse the manner of their presentation. As novels, L'Energie nationale, Au Service de l'Allemagne and Colette Baudoche recount a combination of invented incidents in the lives of fictional characters and of historical events which had recently occurred in France, and in which the historical personages mentioned in Barrès' novels had really participated. Without wishing to become embroiled in the dispute over the historical novel's generic purity, [3] let us

agree that L'Energie nationale and the Bastions fairly belong within the category of the historical novel: L'Energie nationale describes the Boulanger affair and the Panama scandal, and the Bastions outline the consequences to Alsace-Lorraine of events occurring there between 1870 and 1907. It is to the treatment given to the historical events described that we must look to discover the theses of Barrès' committed novels, for the treatment expresses by diverse means the novelist's reaction to and point of view on the historical events he has chosen to fictionalize. The novel provided him with the technical means, the type of narrative used, to present an interpretation of recent history and at the same time guaranteed that the novelist's viewpoint would reach a wider reading public than if he had expressed it using the form practised by the professional historian. Again, the dispute over whether an author should or should not use fictional means to present a committed view of history, a problem which has exercised the talents of, among others, Aragon, Maurois, André Siegfried, René Lalou, and Zeev Sternhell, [4] all of whom were discussing the problem specifically in terms of only one author, namely Maurice Barrès, need not delay us unduly here. Barrès used the novel form for the presentation of theses explaining causally recent historical events; we are concerned to discover how and with what success he used it; any attempt to prescribe retrospectively to him the form he ought or ought not to have used seems to me an exercise in critical futility.

More to the point seems to be an examination of how Barrès used historical material in L'Energie nationale and the Bastions de l'Est. Analysis establishes clearly, for instance, that the amount of historical material incorporated into Le Roman de

l'énergie nationale increased dramatically between the first and third volumes, and that invention of characters and fictional situations diminished correspondingly in importance. In fact, L'Appel au soldat and Leurs Figures may more properly belong (almost) in the narrative sub-genre identified as chronicles or annals, although they retain, of course, strong links with the novel because of the reappearing fictional characters, the unrolling of whose lives provides one thread of the plot of all three volumes of L'Energie nationale. However, in terms of the number of pages devoted to historical as opposed to fictional events, Leurs Figures, out of 222 pages in the Oeuvre edition, gives about 110 to the description and analysis of political events which had recently occurred in France. Statistics on the amount of historical material Barrès incorporated in L'Energie nationale tell us little, however, about how he used such material to make his theses more persuasive and acceptable, which is what we are attempting to discover in this chapter. In order to do so, let us examine a few characteristic examples of his use of history as the raw material of thesis fiction in L'Energie nationale.

Barrès' treatment of the Varennes incident (the arrest by the local peasantry of Louis XVI and his family at Varennes in June 1791 as they attempted to cross the border to safety) demonstrates how historical events may be presented in a novel whose thesis consists of a causal explanation of fairly recent history. The Varennes incident is described twice in L'Energie nationale (Oeuvre, III, 45-46, and IV, 10-16) and the version given contains 1. a more or less factual account of the event itself, insofar as I am competent to judge, and 2. exemplary historical material, deliberately chosen and shaped so as to advance directly the devolutionary thesis of

L'Energie nationale. The anecdote is used to illustrate the proposition that because the peasants had remained rooted in Lorraine, they possessed the confidence in and certainty of their own identity necessary to enable them to take effective action against a superficially daunting opponent, action of great historical consequence, of course. Another example of historical, non-fictional material being used indirectly as a means of advancing the thesis of Les Déracinés is provided by the details of the history of French journalism between about 1870 and 1886 contained in the condensed exemplary biography of the newspaper baron, Casalis, and elsewhere in the novel (see Oeuvre, III, 121-35, 219, 268). The examples Barrès adduces and comments upon show the then current state of journalistic corruption in Paris and so illustrate indirectly what little chance of success, La Vraie République, the organ launched by the seven uprooted Lorrainers, would have. Other examples of historical material being used to support indirectly the theses of L'Energie nationale include: the quick sketch of the foundation and influence of "La Conférence Molé" (Oeuvre, 243-45), necessary to explain Suret-Lefort's rise to influence thanks to his taste for rhetoric and intrigue, the details of the establishment of the Panama Company, introduced quite early and incidentally in Les Déracinés (Oeuvre, III, 250) and later amplified in L'Appel au soldat (Ibid., III, 426); such expositional details are naturally vital to the reader's quick appreciation of the atmosphere of suspicion in the Palais-Bourbon described at the beginning of Leurs Figures. A historical scene used to illustrate by contrast the thesis of Les Déracinés is the magnificent description of the death and funeral of Victor Hugo, the great patriot returned to France from imposed exile (Oeuvre, III, 330-35, 342-44). The description is situated

so as to counterpoint its grandeur with the sordid drama occurring at Billancourt involving the murder of Astiné, the secondary agent, after Bouteiller, of Sturel's déracinement, at the hands of the seedy victims of their own desire to uproot themselves from Lorraine, Racadot and Mouchefrin. Thus history is used to show that the development to full and glorious potential of even the exceptional individual depends to some extent on his remaining in or returning to his native ground, whereas fiction is used to show the disintegration of personality and moral standards which can result from the drift of the provincial population to the capital. Another way in which history may complement fiction with the resultant combination offering a useful weapon in the novelist's rhetorical arsenal may be seen in the treatment Barrès accorded to the presentation of the historical figure most important to the interest L'Energie nationale possesses as a thesis novel based on recent political events, namely General Boulanger. Clearly, if a reader wishes to treat L'Energie nationale as primarily historical (as Zeev Sternhell, for instance, seems to wish to do, see Maurice Barrès et le nationalisme français, chapter II and passim) what will most interest him will be the historical picture of Boulanger which emerges from the biography of him which might fairly easily be extracted from the novel (see, for example, Oeuvre, III, 400-07, 496, 505-13, 530-47; IV, 148-62, 189-205, 210-13). To a reader more interested, however, in discovering how the historical details of Boulanger's life, career, tragic love affair and suicide are used to further Barrès' nationalistic thesis in L'Appel au soldat, the way Boulanger's role as a purely historical figure is superseded in L'Energie nationale by the presentation of him as the mythic expression of the people's nationalistic will may well be

of more significance. The following description, for instance, illustrates Boulanger's mythic, larger-than-life stature as the representative military hero, wedded to his country which he protects against the invading hordes:

> Il devient "le général Revanche". Illusion d'une amoureuse, elle [la France] lui aurait dit volontiers: "Quand on a passé de tels instants ensemble, on ne se quitte plus".... Ce Boulanger qui a tendu la gamelle aux grévistes, qui a voulu rapprocher le troupier des chefs, qui a "relevé le pompon" et devant qui l'Allemagne recule, la France le conçoit comme un soldat au service de la République. En face du terne Elysée, habité d'un vieux légiste incapable d'un mouvement venu du coeur qui seul toucherait les masses, le jeune ministre de la Guerre, chevauchant sur son cheval noir, dispose d'un éclat qui parle toujours à une nation guerrière...il convoquerait nos réserves d'énergie. D'un tel élan, après une victoire, fût sorti un César (Oeuvre, III, 407).

This description, only one among several, as we shall see, establishes Boulanger as a figure of mythic proportions, capacities and generosity of spirit, and opposes him to the dried-out, bloodless parliamentarians, and in so doing of course, makes attractive the nationalistic and anti-parliamentarian thesis he embodies.

One final manner of offering historical material as supporting evidence for a political thesis deserves to be introduced here because it looms large in L'Energie nationale, creating a problem with which we will have to come to terms later in this chapter. Controversial historical material may be presented by a novelist historically, just as Barrès does in Leurs Figures when he describes the Panama scandal (Oeuvre, IV, 255-99, 300-44, 345-50, 362-66, 387-91, 400-14), that is, as direct supporting documentation whose accuracy and significance, it is implied, the novelist has respected, since, so the argument goes, the "truth" is the most convincing proof of all, and thus, it is suggested that, by their sins shall the corrupt Chéquards be known. It is not necessary

to comment overmuch on the evident fact that such historical material is sifted, arranged and introduced at the moments most favourable to the interpretation of events the thesis novelist is seeking to convey: his "historical" introduction and use of such material forms, in other words, one of the ways in which he presents a specific point of view in his novel and Barrès' use of documentation will be discussed in that context. It is never easy to separate exactly historical accuracy, thetic interpretation and fictional treatment in a novel whose thesis is based on recent historical events. The more complex the mixture, the more difficult, obviously, it is to say this "really happened" in the way described or not. One exemplary method in which it seems relatively easy to see how the novelist is combining history and fiction is used frequently by Barrès in L'Energie nationale and involves a fictional character who merely serves as observer, eye-witness, interviewer or reporter of historical events or personages. In such texts, so long as the fictional character remains passive or merely serves as a device allowing the historical personage to express his ideas, we may say that historical accuracy is not interfered with, except inevitably through the process of its selection, (see Oeuvre, III, 167, 181, 261, 335, 359, 411-22, 426-29, 506; IV, 27, 173, 244, 248-50, 259, 342). [5] A mixture of historical and fictional material in which it is more difficult to be sure just when and how history dovetails into fiction occurs less often in L'Energie nationale where it is found only in Leurs Figures, the most "historical" of the three volumes, as we have seen. These examples involve historical characters, speaking before witnesses, fictional and historical, the latter of whose degree of reliability as the sources from whom Barrès presumably elicited his information

the reader must try to establish for himself (see Oeuvre, IV, 249-50, 257, 364). Even more difficult is an example, like Sturel's interview with Cornelius Herz (Oeuvre, IV, 370-80) in which the fictional Sturel's Boulangist prejudice plays a most active role in influencing our reactions to the man he sees as one of the principal chéquards. The reader, accustomed to making relatively safe and broad judgements on the historical accuracy or otherwise of a novelist's treatment of recent political events has enormous difficulty in judging the authenticity of such scenes, and his initial reaction, I would suggest, is one of distrust, scenting the possibility of manipulation by an unscrupulous author desirous of influencing his emotional and intellectual reactions. This reader-reaction is one of the problems the thesis novelist has to face and we shall be examining Barrès' scrupulousness with regard to his documentary material as well as his skill at resolving the problem of the reader's distrust, in the course of this chapter.[6]

But let us first be clear on the three separate yet interdependent theses Barrès was using the novel form to state and illustrate in Le Roman de l'énergie nationale. The first, the criticism of over-centralization is primarily expressed in Les Déracinés but remains the principal one because its effects are seen to be the factor causing the failures of those fictional characters who do fail and whose youth is described throughout the three volumes of L'Energie nationale. This thesis is stated in many ways, using many different novelistic techniques and devices which will be analysed in their appropriate place; what I wish to do here at the outset is merely to demonstrate its existence and the existence of the other two theses of Barrès' novel. Les Déracinés opens, of course, with the famous description of the classes given at the

Lycée de Nancy by the prime agent of déracinement, the philosophy teacher, Paul Bouteiller; the whole of the novel's first chapter is a dramatic demonstration of the thesis which is also expressed directly by the narrator throughout. Rather than isolate examples for quotation, let me suggest the perusal of chapter I as an introduction to the novel's thesis. An example of more quotable length occurs later, after the seven Lorrainers have spent their first year in Paris as students:

> Pourquoi donc cet impressionnable Sturel, Roemerspacher, laborieux et puissant, Saint-Phlin, Suret-Lefort, Racadot, Renaudin et Mouchefrin, qui à Neufchâteau, à Nomény, à Varennes, à Bar-le-Duc, à Custines, à Villerupt n'avaient pas senti la Lorraine, sur les pentes du Panthéon demeurent-ils encore étrangers à la France?
> Le lycée de Nancy avait coupé leur lien social naturel; l'Université ne sut pas à Paris leur créer les attaches qui eussent le mieux convenu à leurs idées innées, ou, plus exactement, aux dispositions de leur organisme. Une atmosphère faite de toutes les races et de tous les pays les baignait. Des maîtres éminents, des bibliothèques énormes leur offraient pêle-mêle toutes les affirmations, toutes les négations. Mais qui leur eût fourni en 1883 une méthode pour former, mieux que des savants, des hommes de France?
> Chacun d'eux porte en son âme un Lorrain mort jeune et désormais n'est plus qu'un individu. Ils ne se connaissent pas d'autre responsabilité qu'envers soi-même; ils n'ont que faire de travailler pour la société française, qu'ils ignorent, ou pour des groupes auxquels ne les relie aucun intérêt. Déterminés seulement par l'énergie de leur vingtième année et par ce que Bouteiller a suscité en eux de poésie, ils vaguent dans le quartier latin et dans ce bazar intellectuel, sans fil directeur, libres comme la bête dans les bois
> (Oeuvre, III, 98-99).

In this state of egotistical irresponsibility and directionless disponibilité they seek an outlet for their collective ambitions and energies, and can find nothing better to do than cast yet another Parisian daily into the already overfished pool of available readerships. Their decision brings forth this groan of anguish from the narrator: "Dans leur cité naturelle, ces Lorrains auraient un emploi utile; on leur offrirait un mandat de conseiller muni-

cipal" (Ibid., III, 135), and from Saint-Phlin this expression of pity and regret that Racadot was throwing away his inheritance in Paris, rather than investing it in Lorraine: "Pauvre garçon! dit Saint-Phlin. Avec cette somme-là, comme il aurait des vignes et qu'il serait tranquille à Custines!" (Ibid., III, 216). The chapter entitled "La France dissociée et décérébrée" (Ibid., III, 179-84), during which the narrative action of Les Déracinés grinds to a halt, is an example of the discussion of the thesis concerning the effect of uprooting on young Frenchmen. Later, in L'Appel au soldat, as Sturel drifts about between the fashionable resorts of Northern Italy, becoming ever more agitated about his own identity and personality, the narrator suggests that the explanation of his psychological and spiritual unease lies in his rootlessness: "il méconnut que tout être vivant naît d'une race, d'un sol, d'une atmosphère, et que le génie ne se manifeste tel qu'autant qu'il se relie étroitement à sa terre et à ses morts" (Oeuvre, III, 388). Finally, the devolutionary thesis is fully restated in chapter fourteen of Leurs Figures, in the form of a letter written by Saint-Phlin to Sturel in which the most firmly established Lorrainer outlines to the failed drifter the beliefs on which his life in Lorraine rests (in attributing the same beliefs to Sturel, Saint-Phlin is, of course, mistaken, as the narrator later reveals): "tu souhaites avec moi" Saint-Phlin writes, "que nos provinces sortent de leur anesthésie et cessent de s'oublier elles-mêmes, que nos enfants se connaissent comme la continuité de leurs parents ....On méconnaît si totalement la loi où je m'attache! à savoir que la plante humaine ne pousse vigoureuse et féconde qu'autant qu'elle demeure soumise aux conditions qui formèrent et maintinrent

son espèce durant des siècles" (Oeuvre, IV, 396, Barrès' underlining). "Hélas!", the narrator concludes, "Sturel n'avait plus la liberté d'esprit nécessaire pour apprécier cette lettre" (Ibid., IV, 399). Thus the principal thesis of L'Energie nationale informs all three volumes and the novelist gives the greatest proportion of his novelistic skill to its persuasive presentation through narrative.

Nevertheless, Barrès is not content merely to state what he believed to be the cause of France's lack of dynamism; he also indicated two solutions, the adoption of the Boulangist political philosophy as he formulates it, and the reform of the Chambre des Députés in its role as the executive policy-making body in France. The pro-Boulanger thesis informs L'Appel au soldat, is presented in a variety of ways, as we shall see, and consists in seeing General Boulanger as an expression of the French people's will to revitalize its collective energies and protect itself against foreign influence. Sturel and Saint-Phlin define it thus, for instance, after their "fact-finding" trip down the Moselle: "Après ce voyage, l'un et l'autre s'assurant d'apprécier plus justement les faits, ils voyaient le boulangisme comme un point dans la série des efforts qu'une nation, dénaturée par les intrigues de l'étranger, tente pour retrouver sa véritable direction" (Oeuvre, IV, 96-97). Boulanger himself is allowed to state his own intention to found a truly national party representative of all sections of French opinion and interest: "Eh bien! ce que voudraient ces braves gens qui de toutes les classes se réunissent dans le boulangisme, c'est fonder le parti de la France: un parti qui renoncerait à la chicane oratoire pour ne s'occuper que des intérêts généraux,

un parti sans groupes et qui n'aurait pour souci que le travail dans la paix, avec l'Honneur national pour drapeau" (Ibid., III, 416). Other spokesmen come forward on cue to state in their own way their reasons for supporting Boulanger; a group of workmen asked by Sturel why Boulanger should be given a position of authority, "répondirent que le Général était pour les petites gens et qu'il faisait peur aux Prussiens" (Ibid., IV, 34), and Sturel reacts with approval. Sturel himself later calls Boulangism "la réaction de l'énergie nationale, de la France éternelle" (Ibid., IV, 416). Finally, among several other statements of the reasons for accepting the pro-Boulanger position (see Oeuvre, III, 400-01; IV, 22-23, 52-53, 56, 64,) the following analysis by Sturel clearly explains why in his view Boulangism offers the French nation a positive way to combat internal déracinement and foreign attempts at incursion and domination:

> Ce n'est pas seulement notre territoire qu'on entame, mais notre mentalité. Un trop grand nombre de nos compatriotes ignorent leurs racines nationales: ils font les Allemands, les Anglais ou les Parisiens. Le Parisien, c'est de l'artificiel, du composite; il n'y a pas de bois parisien, c'est du bois teint. Sur le cadavre du duché de Lorraine, je me suis assuré que les nations, comme les individus, sont vaincues seulement quand elles se déclarent vaincues, meurent quand elles renoncent à vivre, et perdent leur nom peu après qu'elles en oublient la définition. Je reviens de cette leçon des choses plus boulangiste que jamais, parce que Boulanger, en 1887, a rendu les deux Lorraines, l'annexée et la française, plus ardentes dans la France, plus énergiques à vouloir vivre (Oeuvre, IV, 106).

Thus, according to Sturel at least, Boulanger offered to France the possibility of a resurgence of energy if her inhabitants would take the time to study their origins and nurture their natural growth.

The anti-parliamentary thesis based on a belief in the contemporary corruption of the governmental system begins to be ex-

pressed early in L'Energie nationale before becoming the central issue in Leurs Figures. From the very first, the parliamentary system as it then existed, is attacked as a system which abuses its powers and privileges; in Les Déracinés, for instance, the narrator refers to "le système de chantage général qu'est le parlementarisme français" (Oeuvre, III, 258). Later, in L'Appel au soldat, the narrator declares: "le parlementarisme est un poison du cerveau comme l'alcoolisme, le saturnisme, la syphilis" (Oeuvre, III, 443), and speaks of "ce parlementarisme où l'on distribue les places sans tenir compte du talent, où l'on pousse aux événements sans souci de l'avenir, sacrifiant toujours le bien public à des intérêts privés" (Ibid., III, 447). The effects of parliamentary corruption have been to encourage the decline of the French nation's collective will and dynamism and to act as a disruptive force on French national pride and patriotism, so the narrator affirms in the heightened language of political polemic:

> Dans ce printemps de 1889, Carnot en tête, les parlementaires viennent d'inaugurer la danse du ventre et les prostitutions diverses dites Expositions universelles. Ils combattent à l'intérieur l'énergie française, la nation qui voudrait réagir et reprendre ses frontières; ils donnent aux deux minorités juive et protestante un traitement de faveur et leur attribuent le caractère officiel d'une garde d'élite; ils vont jusqu'à charger la famille Reinach, issue d'une lie allemande, d'insulter officiellement un général français, né Breton, coupable de confondre dans un soulèvement patriotique l'inconscient du paysan et de l'ouvrier
> (Oeuvre, IV, 56-57).

In Leurs Figures, the parliamentary system is made responsible for the proliferation of influence-peddling, blackmail and general bribery and corruption exposed by Boulangist spokesmen like Naquet and Jules Delahaye. Again it is the narrator who declares that the only commandment observed by the deputies, is the eleventh: "Thou

shalt not be found out": "Au Palais-Bourbon le vol, tant qu'il n'y a pas scandale, n'est qu'une faute contre le goût: quelque chose qui coupe l'estime sans délier les intérêts. Dans aucun parti, on ne fait difficulté d'admettre un voleur, s'il a du gosier et de l'estomac, c'est-à-dire de l'aplomb et de la métaphore" (Oeuvre, IV, 232). The narrator occasionally makes way for other spokesmen who castigate the current corruption of the Chambre des Députés or, like Naquet, call in question the validity of the parliamentary system itself: "Le mal gît dans les institutions parlementaires. Un régime qui place les ministres dans les Chambres stérilise celles-ci; nous ne discutons jamais ce qui semble à l'ordre du jour, mais la chute ou la conservation du cabinet. La question de confiance qui se pose à chaque pas, en même temps qu'elle dénature toutes les discussions, entrave la liberté du vote" (Oeuvre, III, 467; for other examples of the anti-parliamentary thesis of L'Energie nationale, see Oeuvre, III, 71; IV, 230, 385).

But enough has been said to show that the thesis of L'Energie nationale is not simply a proposition to be dismissed out of hand because it is expressed in the language of horticulture or arboriculture. The three interdependent propositions inform, in a complex way, Barrès' three-decker novel and it is for us to establish first exactly the way they are presented so as to evaluate the significance of L'Energie nationale and Barrès' success in communicating persuasively his ideological position. Some of the questions which immediately spring to mind include: Is Barrès' view to be identified with the narrator's? which of the spokesmen express ideas of which he approves? how are the various spokesmen used? are the circumstances, scenes, times and locations in which they are presented

when they make their declarations appropriately chosen and efficiently and well realised? In short, how does Barrès use an allegorical narrative to present not a descriptive statement of historical reality, but a rhetorical construct designed at the same time to embody reality and to persuade the reader of the acceptability of the proposition, or propositions, which the novelist is presenting as authoritative?

2. An Analysis of Barrès' art of political and philosophical persuasion in "L'Energie nationale" and "Les Bastions de l'Est"

A. L'Energie nationale 1897-1902

The Use of Point of View in a thesis novel:

The principal, but far from the only [7] point of view from which the action of Le Roman de l'énergie nationale is described is that of the omniscient narrator. Such a narrator in a novel whose thesis consists of an interpretation of recent or distant historical events has been characterized by Scholes and Kellogg as an "histor", [8] that is, the reliable, authoritative speaker whose discoveries about the subject of the novel are recorded in it and whose views the well-disposed reader will feel inclined to believe because this sort of narrator seems to stand for the norms embodied by the work. In his role as histor, researcher and recorder, the omniscient narrator has, of course, every right to comment on his discoveries, and in his commentaries he will express his interpretation of events, which interpretation forms the novel's thesis. For the omniscient partisan's narrative to be acceptable, it requires that the reader be relatively well-disposed towards 1. the convention of omniscient narrative itself and 2. the convention that omniscience can be put

at the service of a partisan view of politics, philosophy or whatever. If the reader rejects these two conventions, thesis fiction becomes impossible. The omniscient narrator's temporal and spatial privileges, his ubiquity in time and space and his ability to know all of his characters' thoughts and to discover all the concealed details and implications of the action give him great advantages as the narrator of a thesis novel, in which the assumed proximity between his views and those of the author confers upon him a degree of apparent reliability [9] which the reader may be more reluctant to allow a subjective and dramatized first-person narrator whose biases and prejudices are either clearly stated or merely implied. When this proximity is assumed by the reader to exist between the views of the omniscient narrator and those of the author, and when the reliability thus created for the interpretative statement on historical events is in the main accepted by the reader, we have a situation which the thesis novelist can begin to exploit rhetorically by offering the reader other reassuring reasons for believing what he reads. Omniscience in the thesis novel can be reinforced by other point of view techniques, like, for instance, modified omniscience, speculative observations implying partial fallibility, impassioned or reasonable addresses to the reader, and the use of irony or sarcasm as persuasive devices. Barrès uses all of these techniques and more in L'Energie nationale and the point of view expressed therein is complex, subtle and sophisticated as a result.

As I have already said, the point of view from which events in the Energie nationale trilogy are most frequently described is that of the omniscient narrator; indeed, turn to almost any page

of the three volumes, and examples of omniscient narration can be found. The examples adduced here, therefore, can only be considered as offering a very small indication of the way Barrès exploits this technique in the novels. Among examples of the narrator's privileged and omniscient view, some of them involving extreme forms of god-like powers, are those in which characters' private thoughts and dreams are analysed, or the fates of characters hinted at in advance. An example of the latter procedure occurs in Les Déracinés, when the narrator comments on a gesture by Racadot which anticipates his ultimate fate: "Le voici qui s'interrompt pour fermer un encrier de peur que l'encre ne s'évapore. Dans ce geste qui porte tout son buste en avant, on voit comme jamais la puissance de sa nuque. Que c'est beau, ces muscles qui font saillie, cette attache épaisse de sa colonne vertébrale! Il semble qu'une hache s'y briserait...C'est une idée exagérée: la guillotine brise tout" (Oeuvre, III, 233). The omniscient narrator also comments upon and interprets the significance which the actions of historical as well as fictional characters may have for their present and future dilemmas (in this way we are given for instance, details of Clemenceau's involvement with Baron Jacques de Reinach in the Panama Company, long before its collapse, Oeuvre, III, 337). Similarly, the narrator's comments and his choice of epithets in the descriptions he gives of the Chambre and of the principal deputies during the Panama affair are dictated by the partisanship at whose service he is placing his omniscience: "Bouteiller, plus blanc que le journal qu'il essayait de lire; Rouvier, seul comme un sanglier; Proust définitivement décoiffé; Baihaut quêtant un certificat comme il en avait tant distribué sur l'estrade de la 'Société pour l'encouragement au Bien'; Bourgeois levant les bras au ciel" etc.

(Oeuvre, IV, 342). The omniscient narrator may also summarize events, pointing to their political significance; the procedure involves a momentary halt in the narrative flow while a moral is drawn, a generalisation made on specific instances, or a political or philosophical discussion conducted on the implications of the story he is telling. Examples of such procedures abound in L'Energie nationale, as is to be expected in a thesis novel, from the introductory doctrinaire statement of the part the lycée plays in uprooting French schoolboys (Oeuvre, III, 11-14), to summaries of periods in the lives of the six Lorrainers of whom we have lost sight as we have followed the course of Sturel's love affairs (Oeuvre, III, 100), or brief outlines of their articles in La Vraie République (Oeuvre, III, 240-241), or of Roemerspacher's life since 1880 (Oeuvre, III, 389).

The omniscient narrator can use his privileged knowledge of characters, both fictional or historical, to reveal, comment on, and judge their hidden motives, or to indicate, sometimes in a word or two, his estimate of them at specific moments of the narrative. His estimates depend, of course, on the function they serve in presenting the thesis: characters representing allegorically the favoured idea or set of values are idealized, those representing the idea of which he disapproves are vilified. Thus the uprooted Sturel is called "le fat", "ce sauvage Sturel" and "le naïf Sturel" (Oeuvre, III, 80, 100, 385) at a moment when he displays his social naiveté and lack of self-knowledge. Mouchefrin, whose "cri de trahison, détestable reniement" ("A bas Nancy! Vive Paris!" Oeuvre, III, 74) places him among the advocates of déracinement is most frequently described in a way which emphasizes his grotesque physical appearance which makes him "méchant et sournois comme

un gorille qu'on aurait battu" (Oeuvre, III, 283); he is characterized as "ce nain lamentable" (Oeuvre, III, 104), "le carabin dont j'atténue le vocabulaire" (Oeuvre, III, 140), "le honteux Mouchefrin" (Oeuvre, III, 438) and "ce polisson" (Ibid., III, 531). Bouteiller, the instrument of the seven protagonists' déracinement, can be dismissed momentarily by the narrator in two words, "ce brutal" (Ibid., III, 491), or likened simply to a "forte bête de proie" (Ibid., III, 502), or called "un naïf et...un nigaud" (Ibid., IV, 256). Renaudin can sink in the narrator's estimation from being merely "ce vulgaire reporter" (Oeuvre, III, 122), to "ce cynique" (Ibid., III, 249) before becoming later "l'abject Renaudin" (Ibid., III, 537), and finally, "cet abominable garçon" (Ibid., III, 550), as the effects of his life as a corrupt Parisian journalist conspire to deprave him. Similarly, the narrator exposes his lack of sympathy for the apostle of déracinement, Suret-Lefort, in the epithets he chooses to describe him: he is, we are told, "déraciné de toute foi" (Oeuvre, IV, 235), a "jeune homme sans imagination" (Ibid., IV, 236) and "le cynique Suret-Lefort" (Ibid., IV, 426).

Just as the narrator of L'Energie nationale can use his omniscience and assumed reliability to attempt to influence his readers' attitudes towards his fictional characters, so can he seek to control their reactions towards the historical personages described in the novel. Interestingly enough, and despite critics who have found only a one-sided thesis presented in Barrès' trilogy, by no means all of these judgements are completely favourable to the figures he might be expected to be presenting as the sympathetic or epic characters in his story. Boulanger's faults are not glossed over in any way, for example: "Il pense", we are told, "avec

une sorte de fatuité inquiétante, qu'il maîtrisera aisément les politiciens, grâce à l'amitié des braves gens dont il emporte l'acclamation dans ses oreilles" (Oeuvre, III, 434). In such a description, the narrator indicates his early disappointment with Boulanger as a nationalist leader, and his pique that the chosen leader should prefer to seek Mme de Bonnemains' company each evening rather than continuing to prepare the projected nationalist coup d'état, dictates his descriptions of the lady whom he calls a "Parisienne frivole" (Oeuvre, IV, 127) and "cette mondaine frivole, vaniteuse, adulée, qui jusqu'alors ignorait l'ordure et la cruauté de la vie" (Ibid., IV, 189). But it is when he describes the chéquards, and the anti-Boulangist deputies, that the political partisanship behind the narrator's judgements is most clearly expressed. Clemenceau, the arch-enemy, because his brilliant oratory was turned frequently against Boulanger and his cause, is called "un cerveau perverti et fatigué" (Oeuvre, III, 444), and his oratorical manner dismissed as "un tutoiement pour laquais" (Ibid., IV, 407). And the description of the Baron de Reinach, well-known for the relentless cruelty with which it hounds its victim to the grave and beyond, stands as an extreme example of narrative privilege and reliability made subject to political partisanship. Among the less macabre descriptions of Reinach may be cited expressions like "Misérable gibier, ce gros homme", etc. (Oeuvre, IV, 276) and "Frivole et grossier, ce jouisseur cynique, ce porc du boulevard", etc. (Ibid., IV, 298).

On the other hand, the narrator's bias in favour of Boulanger does not go unexpressed, of course, in L'Appel au soldat: events are analysed, actions and motives are weighed, praised or found

wanting, in accordance with the pro-Boulangist norms on which his account is based. Thus, quite early, the Boulangist party is identified as "un parti simplement national" (Oeuvre, III, 516), representing, that is, the nationalist energy source which will revitalize the French people, should Boulanger come to power. It is also from the viewpoint of an idealistic Boulangist supporter that the motives behind the general's flight to Belgium are explained, and the "hatred" and bias of the commission set up to dishonour him are revealed (Ibid., III, 549, 553), and the ultimate reason for the failure of the Boulangist movement and accompanying rise of the parliamentarian party are given:

> Résultat fatal des victoires! Après le 27 janvier, le malheur, comme un massage qui débarrasse le corps d'un homme mûr, rajeunit le parti parlementaire, restitue la prépondérance à ceux qui le fondèrent et qui gardent sa tradition; cependant le boulangisme se charge. Les muscles du premier temps sont encombrés de graisse. Ainsi une armée se diminue par ses bagages trop enflés. Ces recrues font un parti à la fois riche et besogneux. Nulle d'elles ne sera jamais autre chose que son propre soldat. C'est au succès, non au principe qu'elles se rallient. Elles attendent tant de choses qu il faudra bien les contenter à l'heure des répartitions, et leurs concours ne la hâteront guère. Elles cherchent un appui et n'en apportent aucun. Elles ne se chargent pas de défendre ou d'organiser le boulangisme; elles exigent d'en tirer profit. Au moindre fléchissement elles se déroberaient et ne fournissent même pas un peu de clairvoyance
> (Oeuvre, III, 542).

The clear-sightedness lacking in the leaders who sought such flabby recruits is amply demonstrated in this allegorical analysis by the narrator of L'Appel au soldat, whose diagnosis recalls in clarity of vision the Tolstoyan descriptions of Napoleon's armies retreating from Moscow, also encumbered and eventually confounded by their acquired accretions, which in their case took the form of Russian booty.

Omniscience is used in all these examples as the source of the

reliability the reader is asked to accord to them as statements on the significance of the events and motives described. But omniscience has defects as well as advantages for thesis fiction, of course: once the reader feels difficulty in accepting as valid the conclusions or judgements offered by the omniscient source, he begins to fear that he is being manipulated, his reactions predicted and prepared by the skilful narrator, and behind him, the author. The result of unmitigated omniscience in the thesis novel can thus be the opposite effect to the one desired: the reader remains unconvinced, becoming incredulous, even hostile to the interpretation offered. Realising this, the alert thesis novelist will employ a number of point of view techniques as well as omniscience. This was the case with Barrès in L'Energie nationale.

Modified Omniscience: Instead of merely stating his view which the reader is then expected to accept as categorical, the narrator employing modified omniscience will produce evidence to corroborate his bald statement, and will also frequently call his reader's attention to his quotation of this supporting testimony. Speaking of Roemerspacher's colourful grandfather, for instance, the narrator first judges him and then offers the reader an example which he believes will support his judgement: "c'est plutôt un radical. On jugera d'après ce trait" (Oeuvre, III, 40). [10] Analysing later the effect of their Parisian experiences on the seven Lorrainers, the narrator first judges his characters harshly, then makes a generalizing and metaphorical statement (i.e. that experience of reality has made them aware of life's problems), and finally introduces a scene designed to corroborate his view: "Il est certain que ce Renaudin, comme Mouchefrin et Racadot et, pour dire franc,

Suret-Lefort aussi sont de basse société; mais on ne se fait pas une psychologie, pas plus qu'on ne devient chimiste sans se tacher un peu, et par ces expériences, Roemerspacher, Saint-Phlin, Sturel furent rendus attentifs à bien des choses. On en va voir un splendide témoignage" (Oeuvre, III, 119). The narrator, by using modified omniscience, may thus avoid making dogmatic statements as potentially irritating to the fractious reader, preferring to express his ideas, views and judgements in the form of rhetorical questions to which he then suggests the answers. The impression is thus given quite economically that the narrator is not absolutely and dogmatically sure of his facts or of the literal truth or accuracy of the version he is presenting, and he gains the reader's trust while at the same time combatting any charge of unrealistic overconfidence; a further possible bonus is that the reader may, in the face of the narrator's engaging frankness, feel ready to supply the desired answer himself and so the narrator's answer appears to such a reader to come merely as secondary reinforcement. A good example of the rhetorical question used in the indirect presentation of a politically partisan point of view by a narrator who desires his omniscience to seem to be modified by doubts and unconfirmed fears for the future, occurs at a crucial moment in L'Appel au soldat when General Boulanger is beginning to seek his support in fashionable Parisian salons, rather than at noisy political meetings or at popular demonstrations. The narrator questions the appropriateness of such a change in policy, and the usefulness of the support of a class whose influence has declined: "Ces salons, par des manifestations tapageuses et une confiance insensée, compromettaient la cause et jouaient involontairement le rôle d'agents

provocateurs. Quels services pouvaient-ils rendre? Qu'est-ce que l'aristocratie française, cette morte?" (Oeuvre, III, 471). The narrator may also use the interrogative form to admit that he might not know all of a character's thoughts, to imply that grey areas exist which modify his omniscience. Describing Sturel's air of abstraction when in Thérèse Alison's company, for example, the narrator indicates that Sturel's thoughts are elsewhere, but he does not say where: "Voyait-il même les fleurs sur la nappe et la tristesse dans les yeux de Thérèse?" (Oeuvre, IV, 103). Questions asked by the narrator also play an important part in the description he gives of the political discussion between Boulanger and his chief advisers in which Francis Laur suggests that Edouard Drumont be accepted as a Boulangist candidate in the 1890 elections for the Parisian municipal council. Unconditional endorsement of Drumont's candidature would not only imply endorsement of anti-semitism, but would also enable the editor of La Libre Parole to put his views at the service of the Boulangist party. Boulanger rejects anti-semitism for personal reasons--his father was Jewish--and the narrator is anxious to reconcile retrospectively leader and advisers, and so he takes Laur to task in a series of questions: "Drumont a pu dire quelques vérités, mais pourquoi un homme politique se préoccuperait-il de cette personnalité sans mandat? Et puis notre vice-président Naquet peut-il supporter une marche parallèle avec l'antisémitisme? Enfin oubliez-vous que nous poursuivons la réconciliation? Laur, vous nous faites perdre un temps précieux. / Répondra-t-il que le boulangisme a trop accepté l'influence de Naquet, et qu'il doit être antisémite précisément comme parti de réconciliation nationale?" (Oeuvre, IV, 151). While the narrator is undoubtedly using the interrogative form partly to present his ideas

persuasively rather than assertively, the accompanying doubts cast on his all-knowing certitude come as a refreshing change for the independent-minded reader.

Other techniques modifying the narrator's omniscience include the introduction of speculative questions on a character's state of mind, questions to which the answer is not given directly, but strongly implied in the form of the question. Astiné Aravian's ideas and emotions are presented in this way, for instance; the narrator speculates about her reaction to Sturel, "Les yeux battus de ce jeune garçon lui rappelaient-ils d'agréables impressions?" (Oeuvre, III, 77), and later, wonders whether her interest in Mouchefrin derives from his status as Sturel's friend: "Avec sa mémoire excellente des types curieux, a-t-elle décidément reconnu un camarade de Sturel? Rentrée depuis peu à Paris, saisit-elle l'occasion de se renseigner sur son ancien ami sans s'exposer à sa mauvaise humeur?" (Ibid., III, 191; for other examples of speculative questions, see III, 21, 23, 143, 233).

Finally, omniscience can become so modified and diluted by admissions of ignorance and by attempts to persuade using a more tentative, experimental and probing kind of rhetoric, as almost to become the anti-omniscient, tortured and self-doubting point of view technique so fashionable in the twentieth-century novel. L'Energie nationale contains over thirty examples [11] of this technique and the presentation of its thesis benefits rhetorically from them. The narrator occasionally admits his partial ignorance of historical events, informing the reader, for instance, that neither he nor anyone else possesses full details of the meeting between some of the chéquards just prior to Reinach's suicide, or of Reinach's last meeting with Rouvier and Clemenceau, or of the

Baron's last hours, or of the meeting at which the chéquards chose among themselves the unlucky few who were to stand trial (Oeuvre, IV, 291, 295, 297, 325). Another technique causing dilution of omniscience involves the sacrifice of one of the most characteristic qualities of the god-like omniscient narrator: his Olympian aloofness and remove from the story he has elected to tell; this aloofness is expressed in his exclusive use of the third-person narrative form. A narrator who abandons his reserve and distance and who begins to intervene in the first person, attempts thus to reinforce the version given by making emphatic statements of his own personal involvement in the events described and by claiming to stand as guarantor of the interpretation offered. The narrator of L'Energie nationale enters in the first person, for example, to state that Roemerspacher's inherited characteristics are confirmed by details of his personal appearance or to indicate his admiration ("J'aime...") for Roemerspacher's grandfather (Oeuvre, III, 39, 40). He intervenes in the first person also to reinforce the version he gives of the deep significance the Napoleonic myth had for young Frenchmen, or of the emotions experienced by the seven Lorrainers at Napoleon's tomb (Oeuvre, III, 167, 170, 190). He may intervene as an eye-witness ("je vois...") to Delahaye's and Baihaut's speeches, or as listener to Léontine's grief at Racadot's death (Oeuvre, IV, 304, 309; III, 340). He may quite frankly admit, in the first person, that the sources for his version of events are extremely unsure, and thus gain the reader's esteem for his honesty and straightforwardness. Speaking of the exact details of the corruption of deputies by the agents of the Panama Company, for instance, the narrator uses an almost first-person confessional tone: "Nous-mème, nous avouerons nos ténèbres que trouent seulement

quelques lumières. Notre regret de présenter au lecteur des événements éclairés par les jaillissements d'une lanterne sourde--la lanterne de la police--peut-il être atténué par la sorte de poésie étouffante qui naît de ces mystères criminels?" (Oeuvre, IV, 256). A slight modification of the technique of presenting himself as the eye-witness and guarantor of, and even minor participant in, the events described occurs when the narrator rejects the too subjective first-person narrative in favour of a style having a more authoritative ring to it: he writes of himself in the third person, becoming "Celui qui écrit ces lignes", "l'auteur de ce livre" and speaking of "ce livre audacieux et dur" which is Leurs Figures (Oeuvre, IV, 346, 412, 348). One crucial example combining first- and third-person forms occurs when the narrator intervenes as actual author to act as personal eye-witness and guarantor of the parliamentary debate described as having occurred on January 27, 1893: "L'auteur de ce livre demandait à interpeller le gouvernement sur le rôle de l'agent Dupas, secrètement chargé de joindre Arton à Londres et non point de l'arrêter, mais de négocier. Du haut de la tribune, où les clameurs m'immobilisaient, je vis avec dégoût, sur le banc des ministres, Ribot, flanqué de Loubet et de Bourgeois, qui tous connaissaient le fait, lever au ciel ses mains impudentes, rire jusqu'à terre, mentir—lui, le doctrinaire aux cheveux poivre et sel--comme un potache, et s'agiter, se tortiller, se décarcasser. Quelle honte!" (Oeuvre, IV, 385). Any thought of objectivity based on omniscience is clearly jettisoned here--the narrator is seen to be reacting to the impressions of the moment, under the pressure of his political beliefs--nor is he making any attempt to conceal his emotion or commitment. [12] In this instance, the kind of reader who is suspicious of the omniscient, objective and essentially

artificial because inhuman narrator-paragon, the ideal worshipped but not practised by Flaubert, the Realists and Zola, finds Barrès' narrator here most refreshing: the reader knows where such a narrator stands, because his dramatic personal involvement is revealed, and can draw his own conclusions on the authority and reliability his version presents.

One final category of point of view techniques employed by Barrès in L'Energie nationale includes his use of irony and sarcasm, as rhetorical devices to strengthen the authority of the narrator's version of events and to weaken through ridicule the versions presented by his possible opponents. It has only most recently been pointed out for the first time that the title of Le Roman de l'energie nationale itself is an ironic statement of the subject treated in its pages, [13] and indeed, it remains true that compared to Le Culte du Moi, irony as a rhetorical device is much less important and complex in Barrès' nationalistic trilogy. Nevertheless, dramatic irony used as a means of indirect commentary or, reinforced by direct commentary, does figure among the novel's numerous rhetorical point of view techniques. For instance, Mouchefrin's terror after the murder of Racadot is pointed to allegorically as the punishment for his eagerness to uproot himself and to betray his birthplace: "Quand Sturel et Suret-Lefort sortirent de ce bouge et de la rue Saint-Jacques, vers cinq heures du matin, ils repassèrent boulevard Saint-Michel, à la hauteur de la place Médicis, devant le marchand de vins où, à cette même heure de l'aube, Mouchefrin, en janvier 1883 avait porté son toast: 'A bas Nancy! Vive Paris!'" (Oeuvre, III, 342). On the other hand, incidents which illustrate dramatically characters benefitting from their espousal of déracinement are used as allegorical examples complementing Mouchefrin's

failure in the narrator's ironic view of events. The toast made to Bouteiller at the end of Les Déracinés after his election to the Chambre as the deputy for Nancy, "A Bouteiller, la Lorraine reconnaissante", needs no comment from the narrator nor from me for its irony to be apparent. Nor for that matter does the final incident in that novel need to be underlined for its multiple ironies to be seen: Suret-Lefort, having just sarcastically disparaged the Lorraine accent of the proposer of the toast to the new deputy for Nancy, Bouteiller congratulates his former pupil for having eradicated not only all traces of his own provincial accent, but of having lost "toute particularité lorraine" (Oeuvre, III, 364). The first level of irony involves seeing the prime agent of déracinement being congratulated, thanked and rewarded by his victims for his efforts to do them harm, and the second, given the subsequent developments in the careers of the two men, comments obliquely on the rogue, who Frankenstein-like, has created a monster soon to escape from his control. In fact, as is made clear in Leurs Figures, Suret-Lefort, having been set on the road to ambitious self-assertion by Bouteiller's example and advice to abandon his Lotharingian origins, will surpass his former teacher in ambition and self-assertion: "Bouteiller, au lycée de Nancy, lui avait enseigné les attitudes nobles et l'autorité du ton; la vie de Paris, qu'il réduisait, tant était forte sa passion, à la Conférence Molé, venait d'en faire un être absolument étranger à la notion du vrai; le Palais-Bourbon le compléta en lui donnant de la lâcheté. De ce jour, le Parlement s'augmentait d'un digne parlementaire et la France d'un roi" (Oeuvre, IV, 235). Further, that the qualities necessary to become a "worthy" deputy are an authoritative manner disguising a complete indifference to the truth and a cowardly

sense of self-preservation, shows the narrator placing his irony at the service of his anti-parliamentary viewpoint.

The evaluation of Barrès' point of view techniques in L'Energie nationale is facilitated if we remember that their degree of effectiveness (their suitability, that is, for the achievement of a given effect) can most accurately be measured in terms of their capacity for the creation in the reader of the feeling that it is the primary narrator who expresses the most trustworthy view. This is so because, as Scholes and Kellogg point out, it is to the viewpoint which seems to him the most trustworthy that "the reader gravitates always" (Nature of Narrative, p. 264). Further, since the primary narrator speaks for the authoritative norms in L'Energie nationale, the narrative advantages of anonymity and omniscience possessed by the narrators of such novels as War and Peace, Le Rouge et le Noir, Middlemarch and Vanity Fair (namely, the ability to observe an event from all sides and to have that easy access to hidden motive and emotional reaction which allows him to explain causal relationships between such motives and events, both fictional and historical) enable him to establish a strong hold on readers seeking the novel's central meaning. This is particularly the case in L'Energie nationale because Barrès includes instances of the associated techniques of modified and anti-omniscience and so protects the primary narrator's credibility. It may be objected that such omniscience when allied to political bias loses the value of objectivity, to which the reply is that the omniscient narrator has never been "objective" in the sense of being a completely neutral observer of exclusively external events, as a glance at any of Flaubert's novels reveals. Rather, as Aragon pointed out, Barrès by creating an omniscient and subjective or committed narrator was

in the forefront if not of modern philosophical theory then at least of novelistic theory when he placed a technique associated with absolute knowledge at the service of a relativistic political vision and interpretation (on omniscience and philosophical relativism, see Scholes and Kellogg, Ibid., p. 276).

Narrative Technique in "L'Energie nationale"

In a thesis novel narrative techniques must be chosen, alternated and deployed so as to increase the reader's degree of receptivity to the thesis it is desired he accept. Different narrative techniques alter the relationship between the reader and the narrator who, rather than seeming to preach, or being content to tell the reader what he is supposed to think, conducts a kind of conversation with him during which, while presenting his own version and interpretation of the events described, he attempts to anticipate the reader's questions and objections, and after answering them, to exhort the reader to accept the version presented. Within this form the narrator may address questions to the reader in various styles and suggest answers which imply a view shared in common by the two of them. Other narrative techniques open to the thesis novelist involve a narrator's possible preference for dramatic "showing" over narrative"telling", usually taking the form of speeches made by characters or dialogues between them, the use of subsidiary récits as methods of demonstrating thetic validity, and the introduction of letters, documents, epigraphs and footnotes to give a quasi-documentary appearance to the narrative thus presented. Barrès' controlled deployment of a host of such narrative techniques greatly enhances the complexity, subtlety and sophistication of the way in which L'Energie nationale functions as a thesis novel.

By the use of direct forms of address, questions for example, the narrator can nurture in the reader a feeling of increased participation in the process of the story-telling, or more accurately, in the appreciation of the story's significance. The narrator poses the questions which an intelligent and independent reader who wishes to be informed of the effects of déracinement, Boulangism, or parliamentary corruption might be expected to ask; in many instances the narrator of L'Energie nationale then answers the questions himself, thus exposing his viewpoint on the subjects he has raised. These questions contain some minor differences in the forms of address used: the narrator may address the reader as "tu", and while I do not wish to exaggerate unduly the intimacy which this form of address confers upon the relationship between reader and narrator, it does confer some intimacy and was presumably chosen for that reason. The technique is used to create the intimacy of a shared reading experience, for instance, when the narrator suggests that his reader is as familiar as himself with Rousseau (Oeuvre, III, 22), or as a kind of apology at a moment when the reader might be offended by the crude description given of Léontine plying her prostitute's trade on a groaning mattress: "Sache, lecteur offensé" (Oeuvre, III, 139), the narrator says, before going on to explain how the rawness of the scene is justified as a means of showing the degradation of Racadot and Mouchefrin to the level of pimp and procurer as a result of their déracinement. In another example, the reader, addressed as "vous", is invited by the narrator of a novel written in the naturalist, experimental manner, to participate in a scientifically documented experiment occurring in the novelist's fictional laboratory: "...examinez ces enfants" the narrator exhorts, implying that, for

a reader who makes such an examination, the truth of the déracinement thesis will be obvious (Oeuvre, III, 5; for other examples of addresses in which the reader is addressed as "vous" see Ibid., III, 184, 203, 210; IV, 266-67, 410).

The narrator may also speak of himself and his reader as "nous", thus attempting to suggest that they share a common view and are conducting together an investigation into déracinement, Boulangism and corruption in Parliament, and that they are coming to identical conclusions as their investigation proceeds; in such a narrative situation, the reader becomes, by attraction, both a supporter of and a support for the view of events presented by the narrator. At the end of the scene, for instance, in which the reader is asked to judge the degree of corruption represented by the group of influential politicians and financiers to whom Bouteiller is presented at Reinach's house, the narrator skilfully inserts the expression "devant nous" (Oeuvre, III, 211) which implies that he himself and the reader have viewed this scene together as observers, rather than, as is truly the case, the reader having read the description of a scene recounted by the narrator himself. Later on, while outlining the historical event known as the "Schnaebelé Affair", a border clash between France and Germany involving a French railway inspector, the narrator implies in the expression "sur notre territoire" (Oeuvre, III, 404) the community of views existing between himself and his French reader which ought to make the latter more receptive to the nationalist thesis Boulanger embodies. Finally, in the description of Reinach's last hours the narrator adds a further dimension to the relationship he enjoys with his reader, when he declares of the group made up of Reinach, Clemenceau and

Rouvier, "nous allons suivre ce trio" (Oeuvre, IV, 280). The technique recreates the relationship between the dual protagonists of classic detective stories: the reader plays Dr. Watson to the narrator's Sherlock Holmes, and they set off together in pursuit of their quarry, in response, as it were, to the old familiar cry, "The game's afoot!" This technique represents a most powerful dramatic method of persuasion because the reader, drawn into the game of detection, gets the impression that he is discovering the trio's corruption during an investigation rather than simply being told about it by an omniscient and partisan narrator. (For other examples in which narrator and reader are referred to as "nous", see Oeuvre, III, 218, 274-75, 303-04, 310-11, 448-49; IV, 26.)

By the dramatic, or scenic technique of narration the novel's action, the characters' speeches, replies to questions or statements of belief can support the thesis without any apparent intervention by the narrator. The multiplicity of protagonists in L'Energie nationale makes possible many such scenes, from the complex scene of exposition in which the six Lorrainers already in Paris meet the arriving Roemerspacher at the Gare de l'Est (Oeuvre, III, 65-74) and discuss the differences between Nancy and the capital, to the "dialogue philosophique" between Taine and Roemerspacher on the symbolic virtues of the firmly-rooted plane tree on the Invalides terrace (Ibid., III, 153) or the visit by Sturel and Roemerspacher to Bouteiller which earns them a lecture on the qualities of the parliamentary system (Ibid., III, 223-227). It is by means of the conversation he has with General Boulanger that Sturel's attitude as a supporter of Boulanger is shown to be forming (Oeuvre, III, 460-70); Boulanger's reasons behind his political decisions are shown be means of conversations he holds with his

chief advisers, or of conversations involving his advisers and the fictional characters (Oeuvre, III, 510-11, 543-45). The developments which have already occurred in Saint-Phlin's character thanks to his having remained in Lorraine, as well as the progress Sturel makes in overcoming Bouteiller's malign influence and in appreciating the role Lorraine has had in forming his ideas are shown by the dialogues, discussions, statements of personal beliefs or shared self-analysis in which they indulge during their trip down the Moselle to rediscover "leurs racines nationales" (Oeuvre, IV, 3-101). We may cite as an example of the political dialogue the moment when Sturel and Saint-Phlin discuss Boulangism as a possible means of remaking decayed French traditions: "Sturel, mettons-nous bien d'accord. Je ne suppose pas que tu conçoives le boulangisme comme le point de départ d'une épopée militaire?--J'attends du boulangisme la réfection française. Au moral et au géographique, nous voulons restituer la plus grande France!" etc. (Oeuvre, IV, 72). Examples of public speeches made by fictional or historical characters and used as vehicles for the persuasive presentation of the theses of L'Energie nationale include Sturel's lecture in the Invalides to his comrades on the Napoleonic epic and its significance as illustrating the career of a "professeur d'énergie" (Oeuvre, III, 170-75), and Racadot's lecture on Victor Hugo's role as a Parisian "endormeur" of French energie (Ibid., III, 311-15). Like Molière in Tartuffe, Barrès might have written of the speaker "C'est un scélérat qui parle" were it not for the fact that Racadot arrives at the lectern with Astiné's blood still metaphorically reeking on his hands, thus making commentary superfluous. Another rogue presents in a speech a seemingly valid argument against the attack on the chéquards in Leurs Figures, and

this device of attributing the speech to the unreliable and corrupt Bouteiller, himself implicated in the Panama scandal, effectively undermines the solidity of the argument proposed (Oeuvre, IV, 240).

Other narrative techniques than those involving directly dramatic scenes used in L'Energie nationale include récits of various lengths by the principal narrator or by characters playing the part of secondary narrators whose accounts support the thesis advanced. The narrator's account of Casalis' life up to the moment when Renaudin first met him illuminates journalistic corruption in Paris and thus increases the reader's fears for Racador's invested capital. The principle of thetic economy must, however, be raised here, as it must for the extended secondary narrative in L'Appel au soldat, namely the account given of the journey made by Sturel and Saint-Phlin down the Moselle. While both récits contribute greatly to the exposition and analysis of the theses of L'Energie nationale, they do so at the expense of the continuous narrative element in the novel. Although undoubtedly containing secondary narrative elements, in the form of a miniature biography of Casalis and a day-by-day diary-like description of the trip, they do so by substituting secondary and in the final analysis, non-essential narratives while suspending for too long (especially during the 100 page description of the Moselle trip) the primary plot and narrative recounted in the novel. Another narrative technique, that of the epistolary novel, is used to dramatize Racadot's repeated attempts to get his hands on his inheritance (Oeuvre, III, 106, 217, 234, 254, 276, 278, 280-82, 284-85, 288-89, 291-92), or to allow Roemerspacher to outline in the first person his experiences

in Germany which have demonstrated to him the superiority of the German education system over the French, because it had a less uprooting effect on its products (Ibid., III, 390-400). Finally, the ideological conclusion to L'Energie nationale is expressed in the form of Saint-Phlin's letter to Sturel on the advantages of remaining established in Lorraine (Oeuvre, IV, 392-99).

The narrator's introduction and use of, or reference to, documentary evidence as narrative techniques pose the problem of his scrupulousness or otherwise in his attitude to documents. The historicity of L'Energie nationale has been studied elsewhere [14] and need not concern us overmuch here--a novel cannot be read as "pure" history and any reader who attempts to do so is mistaken--what does concern us is the manner in which documents are adduced as evidence. The question we need to ask is, does the manner of their introduction and deployment render the thetic statement made in L'Energie nationale more persuasive? Direct quotation of factual documents occurs almost exclusively in L'Appel au soldat and Leurs Figures (fictional "documents" like Racadot's letters to his father or the text of Roemerspacher's first article in La Vraie République must obviously be distinguished from those "documents" represented as factual which include Boulanger's speeches and letters, quotations from newspaper articles, the testimony of witnesses arraigned before the various tribunals seeking the truth about parliamentary corruption, or speeches made in the Chambre and reported in Le Journal officiel, extracts from which are then introduced into Leurs Figures (for examples of documents quoted in L'Energie nationale, see Oeuvre, IV, 159-60, 161, 195, 261, 264, 272, 273, 275, 280-90, 317, 319, 323, 327, 334-47, 345, 349, 362, 371-72, 376-77, 384, 402-04). Let us be clear about the value of documents in a thesis novel:

they are there to validate and give reliability, authenticity, and credibility to the version of the historical facts given. I do not believe that a reader, confronted with an extract from the official transcription of Parliamentary debates, or any other apparently official source like a newspaper report or deposition of testimony, immediately suspects that the novelist has deliberately misquoted or corrupted the official text, although his selection of texts may be suspect. Not having Le Journal officiel to hand, the reader will, in most instances, accept the version given and will thus confirm such documents in their function. Where he has less confidence in the documentary evidence quoted, where therefore the introduction of such evidence fails in its function, is where the version presented by documents, summarized or quoted directly is contested by the narrator, who refuses to accept them as corroboration for the version they purport to support. It may well be, of course, that it is at these very moments when he is attacking an official version, that a thesis novelist most needs his reader to accept his credibility; if his aim is to change the established, official, order, the introduction of official documents must inevitably weaken his own case because far from supporting it, they tend to call its validity into question. Barrès realised this, as is shown by his use of documents in L'Energie nationale: I have found only five examples of the narrator disagreeing with an official version and supplying his own, all of which occur in the violently polemical Leurs Figures (Oeuvre, IV, 290-91, 293, 295, 299, 410). In the last of these, involving the version given by Le Journal officiel of Paul Déroulède's disgusted resignation from the Chambre, the credibility of the alternative version is increased by making it appeal to the reader's potentially cynical

belief that strong language of any kind is usually "watered down" before it is reported in such official publications: "Vous me dégoûtez tous! La politique est le dernier des métiers; les hommes politiques, les derniers des hommes; j'en ai assez, je donne ma démission. (Ce que le Journal officiel a traduit: Monsieur le président je sors de cette assemblée, je donne ma démission de député; je ne fais plus de politique ici)" (Oeuvre, IV, 410). The reader may well prefer to think that the first version contains in its impassioned, subjective expression the strong emotion felt by the speaker, and that the second merely translates into formal language the gist of what he said.

Two final forms of subsidiary narrative technique, footnotes and epigraphs, deserve consideration: their function is to create the impression that the version given is authentic, the facts having been verified, and the results of historical research being produced in quotations and notes in the academic style. The bibliographical footnote (Oeuvre, IV, 21) in which the narrator appears to indicate the sources of his own nationalism and offers the reader the possibility of consulting them himself can be a particularly persuasive kind of referential narrative technique designed to support a novel's thesis. Another thetically effective use made of a footnote occurs in Leurs Figures when a quotation from Edouard Drumont's Figures de bronze et statues de neige is reproduced at the foot of the page: the quotation contains a list of Boulangist supporters among whose names that of Barrès himself is mentioned and we have thus an example of the narrator indicating the proximity of view that exists between himself and the novel's actual author and personal guarantor of the accuracy of the version recounted (Oeuvre, IV, 348; for other examples of footnotes used as

subsidiary narrative techniques, see Ibid., IV, 65, 227, 228, 237, 292, 354). Epigraphs may similarly be used as additional, subsidiary narrative techniques, although in a slightly different way: the elucidation or commentary they offer on the situation described consists frequently of a symbolic, or indirectly meaningful kind and the reader is left to link in L'Energie nationale, for instance, quotations from Darwin, Goethe, Napoleon, Stendhal, Sophocles, Chateaubriand, etc. with the events described in the chapter following the epigraph. That the link is not always clear, or that the quotation itself is difficult to understand divorced from its true context, before its allusive significance for the thesis novel can be appreciated, probably accounts for the comparative failure of the epigraph as a subsidiary narrative device. Certainly Barrès was sparing in the use he made of epigraphs, only seventeen of the fifty-nine chapters of L'Energie nationale open with epigraphs (Oeuvre, III, 115, 144, 164, 193, 248, 325, 379, 450, 510; IV, 3, 102, 204, 225-26, 255, 279, 311, 327), and not all of the epigraphs introduced seem to me to add clearly to the statement of the thesis made by the chapter they head (examples of such epigraphs or of those whose interest, when understood, seem of limited thetic value include Oeuvre, III, 164, 379; IV, 102, 255). Epigraphs consisting of additional, directly apposite documentation can, however, complement the persuasiveness of a chapter; for example: a quotation from Le Journal officiel (Oeuvre, IV, 225-26) consisting of an extract from a speech in which Jules Ferry commented on parliamentary corruption; a quotation from a December 1892 issue of Le Temps, that is, from a newspaper account published at the time of the events described, which contains an analysis of corruption closely in accord with the one presented by Barrès in Leurs Figures.

Such epigraphs persuade by satisfying the reader's desire to have supporting testimony. But epigraphs in the form of parables, like the one by Mickiewicz which opens L'Appel au soldat, in which obscure events are alluded to obscurely by means of a parable whose meaning is obscure, add little to the reader's understanding of the point at issue. [15]

Plot in "L'Energie nationale"

The basic function of plot in a thesis novel like L'Energie nationale is to teach the desired historical lesson. The invented characters' adventures and disasters work didactically: their increases in happiness or misery are shown to result from a historical situation which the author is using the novel to condemn. L'Energie nationale criticizes the overcentralization of contemporary French society: the five Lorrainers who consciously seek to uproot themselves suffer the physical, moral and emotional consequences of their decision, whereas Roemerspacher and Saint-Phlin avoid the extremes of misery, emotional desiccation or moral degeneration which in various forms life in Paris inflicts upon their comrades. The deaths, for instance, of Racadot and Fanfournot increase the tension of the novel's thetic statement by showing tragic consequences of "déracinement". Suret-Lefort's political success, on the other hand, demonstrates that advancement in so corrupt a parliamentary system is a proof of personal unscrupulousness, a fact underlined by the concomitant atrophy of his moral and emotional life.

This does not mean, however, that the plot of L'Energie nationale is merely a simple affair involving the linear presentation of allegorical acts and events accompanied by facile judgements by the narrator or author. The plot of L'Energie nationale

is rendered complex, on the one hand, by the dovetailing of historical and fictional events and, on the other, by the multiplicity of its protagonists. This complexity of plot motifs serves the novel's thetic function by increasing its fictional interest and by suggesting that, as a novel, L'Energie nationale reflects the complexities of the real world. The allegorical simplification of potential fictional complexity in the interests of thetic cogency has the disadvantage of betraying the novelist's insistence and over-emphasis in the presentation of his message; such thetic starkness is likely to lose him readers interested in fiction rather than in philosophy or political propaganda thinly disguised as an imaginative work.

The dovetailing of historical and fictional events in the plot of L'Energie nationale makes possible situational ironies, the contrasting and balancing of real and invented scenes and actions, and meaningful confrontations between historical and fictional characters in which, for example, the narrator may use his privilege to cause a fictional character to interrogate a historical figure on his ideological motives or emotional reactions to real or fictional events. In such a combination of history and fiction, the timing and shape of fictional events may be skilfully made to coincide or clash with, complement or counterpoint, historical happenings so as to produce gains in allegorical significance.

The multiplicity of protagonists in L'Energie nationale also makes possible plot complexity by producing multiple sub-plots, offshoots of the main action, counterplots, regroupings, etc., in short, multiple subsidiary creations and relaxations of tension. For example, the seven fictional protagonists and their principal

antagonist, Bouteiller, make for at least eight branches of the fictional plot the main stem of which concerns the collective destiny of the seven Lorrainers uprooted by Bouteiller and cast into the Parisian maelstrom. The frequent shifts of scene and regroupings of fictional and historical characters combine to give balance and sophistication to the thesis which finally emerges after many of its previously hidden implications have been explored concretely through the subsidiary narrative motifs involving the various central and peripheral figures.[16]

The plot of L'Energie nationale is principally one of disillusionment (for an explanation of the term, see above, Introduction, pp. 29-30) with each of the three volumes recounting a central failure and resultant loss of ideals for the majority of the central figures. Les Déracinés describes the failure of the uprooted Lorrainers to adapt to life in the unsuitable milieu formed by Republican Paris and their failure becomes apparent in the collapse of their efforts to found a Parisian daily newspaper, La Vraie République; the bankruptcy of their initially corporate venture contributes directly to Astiné's murder by Racadot and therefore to his subsequent execution. L'Appel au soldat recounts the failure of the Boulangist movement by concentrating, increasingly as the novel proceeds, on the breakdown of the early hopes and confidence of a highly regarded and successful hero, General Boulanger. When events and the electorate turn against him as a result of his failure to grasp the political nettle represented by invasion of the Elysée palace, and when the prop essential to his emotional stability is knocked from under him by the death of Mme de Bonnemains, he slips into disillusionment and suicide; with him founder the political hopes of the Boulangist party. Leurs Figures is con-

cerned with the failure of the final act of vengeance by the already disillusioned Boulangists who seek to bring to justice, through the trials for corruption, the supporters of the Parliamentary system who had opposed General Boulanger's rise to power. That their attempt ends in failure--with only Baihaut finally convicted, and Jacques de Reinach hounded to death--can only serve to deepen their disillusionment with parliamentary politics, especially in view of the probable future lack of cohesion in the nationalist party in the Chambre implied by the resignation of its popular fiery leader, Paul Déroulède.

The historical characters' process of disillusionment with historical events becomes translated into disillusionment in the lives of the fictional figures through Barrès' handling of the three conventional structural elements of which all plots are formed, according to R.S. Crane (see above, Introduction, pp. 27-28): action, character and thought. In order for us to be able to declare the plot of L'Energie nationale a plot of disillusionment, we must show disillusionment figuring prominently as the effect or end result of the completed changes involving creation and resolution of tension, in the lives of the fictional characters who figure in it. Firstly, let us categorize the main fictional plot of L'Energie nationale according to its dominant areas of completed change: it is principally a plot of action, secondarily a plot of thought, and lastly and least importantly a plot of character. It is a plot of action because great changes of situation occur for all the fictional characters with the exception of Saint-Phlin. It is a plot of thought because all the main characters experience changes in intellectual and emotional attitudes (all except Suret-Lefort are disappointed by life in Paris; Saint-Phlin although never sharing

their collective enthusiasm for Paris, nevertheless is disappointed and emotionally bruised by the harshness of life in the capital); and, as we shall see, the most common completed change it introduces into the lives of the main fictional characters is disillusion. It is not principally a plot of character because there occurs no completed change in the moral nature of any of them, but rather a process of moral degeneration resulting from disillusionment.

In order to analyse the process of disillusionment in the lives of the fictional characters dramatized by the plot of L'Energie nationale, we must discover how the initial point of departure or situation triggers the potential tension in the reader which can be released in the novel's final scenes. This initial creation of tension occurs in the first scenes of Les Déracinés in which confident hopes, overweaning ambitions and great expectations are fostered in the minds of the seven Lorrainers by Bouteiller, the agent of déracinement. The reader's concern that the protagonists realize these hopes, ambitions and expectations is aroused and he views sympathetically the enthusiastic longing felt by the seven young men to move to Paris in order to begin their adult lives. When, having followed the account given of their lives from creation to release of tension, the reader analyses the gains and losses made or suffered by the seven young protagonists and their uprooting agent, Bouteiller, he asks himself the following questions about them: 1. Do they achieve a completed change in situation? 2. in moral character? 3. in thought or feeling? The answers to these questions may be formulated as follows:

Sturel achieves no change in situation; he remains a dabbler; having tried and abandoned a political career, he is seen to be at the last as idle and socially uninvolved as when he arrived in Paris

as a student. The most deeply analysed of the seven protagonists, he becomes more cynical, egotistical and dissatisfied both with political ambition and with emotional attachments: at the end of L'Energie nationale, he has been disappointed by Paris, by politics and by his love affairs. The reason for Sturel's disappointment and disillusionment lies in his function as the prime embodiment of the déraciné: uprooted by Bouteiller and alienated from France by Astiné's oriental influence, he fails to come to terms either with his projected political career or with his emotional problems. The devolutionary thesis explains Barrès' severity towards Sturel for whom, in the novel's last scene, only one hope remains: in his final confrontation with Bouteiller, the now mature Sturel displays a measure of self-control which shows that, at thirty, he has become an adult, thanks to his experience of life in Paris, to the point of surpassing Bouteiller, his erstwhile master, in self-possession. If he can use this acquired self-discipline to rediscover and tap the well-spring of his personality he may yet find contentment.
Roemerspacher's situation changes for the better: the hard-working student becomes the highly respected and rising young professor at the Ecole des Hautes Etudes. Neither his moral character nor his thoughts or feelings change much: never having been completely impressed by the potential of Paris, he remains true to this attitude as his Lorraine roots retain their hold upon his personality and reassert their beneficent influence on him.
Racadot, the Lorraine peasant commits a double act against his native province and pays the highest price for déracinement: not only does he cut his roots in Lorraine, but he squanders in Paris the fruits of his family's labours in their native province. The

strong man is punished, appropriately enough, through the indulgence of his inbred tendency to violence, which brings the most extreme possible change in situation, that is, the passage from life to death. His moral character, vitiated by need in Paris, degenerates from the possession of a penchant for violence to the willingness to commit murder. The cause of this moral decline is the change in his thought consequent on his disappointment with life in Paris.

Mouchefrin's situation does not change much: he is a poor student when he first arrives in Paris and poverty remains his lot throughout L'Energie nationale. Morally he declines, however, sacrificing the laudable values which made him aspire to entry into the medical profession, in favour of the dubious moral standards of the pimp, agent provocateur and paid police informer. This decline he owes to his inability to adapt to the economic hardship and struggle for life in overcrowded Paris.

Suret-Lefort's material situation changes dramatically for the better: the hard-working student becomes the successful deputy who takes the place of his former master. His moral nature is not changed, only exacerbated by his experiences in Paris: he remains a cynic and an arriviste. His thoughts and attitudes do not change: far from being disappointed by Paris, he succeeds beyond Bouteiller's predictions to the point at which he masters Paris, becoming one of its young influential leaders. The dramatic irony is clear: the most uprooted Lorrainer enjoys the greatest material success, but emotionally and ideologically, he becomes increasingly hollow, eaten away by his own ambition which remains his only consistent emotional drive. The parliamentary system gets the leaders its corruption deserves, and the manner and speed of Suret-Lefort's

rise to power clearly illustrate the anti-parliamentarian thesis of Leurs Figures.

Saint-Phlin achieves no completed change either in situation, moral character, thought or feelings. He simply gets older and marries, ensuring potentially, at any rate, that his attitudes will outlive him. He remains a traditional conservative and devout Catholic member of the Lotharingian minor nobility, and continues to live in his native province, thus becoming a link in the chain of being joining his grandmother to his own children. However, he is not presented as an impossible paragon, but as rather hard and narrow finally (he refuses to have Thérèse Alison, the divorcée, in his house, Oeuvre, IV, 440). Thus, though he avoids disaster by staying in Lorraine, enracinement is not presented as a universal panacea for all individual personality defects.

Renaudin's situation changes for the worse: he goes from poor lycéen to political journalist of dubious reputation, turning finally to publicity as a means of earning his living. Morally he becomes increasingly cynical and unscrupulous and is punished by Fanfournot and the Parisian street-mob at whose hands he receives a drubbing for his treachery to Boulanger. Physically, unlike Fanfournot, he survives his experience of rough justice and his disappointment with Paris, but morally he declines to the level of blackmailer and extortionist. His tragedy is that of the young man, too weak to sustain poverty, who falls victim to the temptations offered by corruption in a strange city and a part of his punishment consists in his exclusion from the society he had initially sought to lead. Renaudin's life in Paris is an unconvincing illustration of the devolutionary thesis: with his handicaps, poverty and a destitute family to support, it is not clear that he would have fared much

better in Lorraine.

Paul Bouteiller rises from philosophy teacher in a provincial lycée to influential deputy in the Parisian assembly and then loses his influence because of his implication in the Panama scandal. His moral character remains unchanged, although in the final scene, (Oeuvre, IV, 448-49) he comes close to overcoming his pride and unapproachability and seeking a rapprochement with Sturel, for whom he had always felt some slight inclination and respect. His attitude to Paris changes completely at the last: having had all his ambitions first fulfilled and then overturned, his initial confidence in the full life which the capital could offer is converted into his final disappointment with his life in Paris.

Among the secondary figures, despite their few appearances and consequently the novelist's restricted number of opportunities for the construction of sub-plots involving them, some, especially Fanfournot, do change morally or emotionally or their material situations improve or worsen dramatically, as they perform their primary functions of helping us to get to know the main characters or of playing supporting roles in advancing the novel's thetic statement. Fanfournot's situation, for instance, changes dramatically and absolutely for the worse. The poor school-porter's child is trampled to death by the Parisian mob after his futile anarchist gesture. Morally, he is made vicious by poverty and sinks to violent crime, exchanging his youthful nervousness and submissiveness (Oeuvre, III, 26) for a taste for violence expressed by his terrorist act. This threefold development helps to explain the vivid impression Fanfournot makes on the reader and is a measure of Barrès' success as a thesis novelist. Léontine, on the other hand, suffers no real change in situation, moral character,

thought or feeling: a prostitute in Verdun, she continues to practise her trade in Paris, merely sinking deeper into poverty after Racadot's execution. Astiné's situation changes for the worse: after eroding, by her stories of Asiatic attitudes to life, Sturel's capacity for energetic action, and after helping to replace his decisiveness with a weak and fatalistic acceptance of the predestined course of historical events (Oeuvre, III, 335-35), she meets an atrocious death at the hands of Racadot and Mouchefrin. The situation of Thérèse Alison changes the most frequently of any character in L'Energie nationale revealing her function within the plot as that of a ficelle. She is useful to the novelist for bringing together two of his main characters, Sturel and Roemerspacher, and a host of minor fictional characters and historical figures in her salon, after her marriage to the Baron de Nelles. Her sexual role is extremely varied: from having played the virginal "allumeuse" with Sturel she becomes the wife of Nelles, the mistress, later discarded, of Sturel, the friend attracted to Roemerspacher, the divorced wife of Nelles and finally the fiancée of Roemerspacher. She is thus very much a functional or utility character, useful to the novelist for grouping and regrouping his characters and populating his scenes. Her character changes to the extent that she ceases to seek the superficial gloss she had first admired in Parisian society, shedding her cosmopolitan taste for travel between fashionable watering-places, and acquires an admiration for the solid virtues of Lorraine in the person of Roemerspacher.

Character in "L'Energie nationale"

This account of the characters in L'Energie nationale emphasizes

their allegorical function and seeks to explain their significance as personifications of aspects of the novel's thesis. By its nature the thesis novel incorporates an allegory: its fictional techniques, particularly its characters, exist to suggest the narrative's secondary meaning. In Barrès' thesis novels which are fictional and documentary accounts of historical happenings, the invented characters are used to persuade the reader of the logic, credibility and authority of his interpretation of historical events and of his suggestions for political action. The lives of Sturel, Racadot, Fanfournot, etc., allegorize Barrès' belief that there existed a lack of energy in French youth after 1870 because the prevailing political regime, by encouraging the establishment of a Left Bank "prolétariat de bacheliers et de filles," had produced a France "dissociée et décérébrée" (Oeuvre, III, 98, 179). However, not all the main characters can be summarized in a two-word description, as is Racadot at the beginning of the chapter which describes his death ("Déraciné décapité" Oeuvre, III, 346): the epitaph's laconic concision points to the allegorically inspired stylization used in his realization. The case of Sturel is very different, of course. He is the most deeply analysed of the seven Lorrainers, the principal character we accompany through the majority of the events Barrès describes, and the figure most resembling the egotistical and self-indulgent hero of the Culte du Moi. In fact, a case can be made for Sturel's convincing degree of character individuation which deepens and renders more comprehensible and ultimately more convincing his allegorical function. His hesitations during his sexual initiation by Astiné and Thérèse Alison, his anguish created by the opposing claims of civic duty and camaraderie in the matter of Racadot's guilt, his conflicting admiration for and disappointment

with Bouteiller, his desire for Boulangist vengeance prevented by his desire to bring about the happiness of Roemerspacher and Thérèse de Nelles: all of these difficult choices increase Sturel's degree of interest as an individual figure while his political participation demonstrates allegorically the Boulangist cause's capacity for appealing to cultivated young French intellectuals of the time.

While all of the seven protagonists do not attain Sturel's degree of character individuation, as a group they and their families represent allegorically every major interest group or class in Lorraine, all of which are shown to be lessened by the uprooting of provincial youth, by the failure of Boulangism and by the parliamentary system's potential for corruption. From the landed gentry (Saint-Phlin) to the haute bourgeoisie (Sturel), the powerful professional class (Suret-Lefort), and hard-working middle class (Roemerspacher), to modest civil servant officialdom (Racadot's father), the very minor skilled artisan class (Mouchefrin's father) and the Lorraine peasant firmly rooted in his parcel of land (Racadot's family), the seven Lorrainers and their families present a powerful allegorical collectivity supporting the theses of L'Energie nationale.

The fictional characters in L'Energie nationale are constructed and developed following Naturalist precepts, with the influence of heredity and environment being used to explain causally their physiological and psychological natures which are then manipulated to support the novel's thesis. [17] Naturalistic character formation is chosen because it can be used to support the thesis directly: the thesis predicates the conflict between hereditary influence and a disastrous change of environment, a conflict which results in a

failure of the organism to adapt to its unsuitable new habitat. If the seven Lorrainers had remained in Lorraine the influence of their heredity would have been fostered beneficently by their natural environment. The influence of their heredity and Bouteiller's disruptive environmental effect on them are stated from the first: "Roemerspacher, Sturel, Suret-Lefort, Saint-Phlin, Racadot, Mouchefrin et Renaudin, marqués par un philosophe kantien et gambettiste, sont des éléments significatifs de la France contemporaine, mais plus secrètement, ils valent aussi, au regard de l'historien, comme les produits de milieux historiques, géographiques et domestiques. Ils ont trouvé dans leurs foyers une idée maîtresse, qu'ils prisent moins haut que les idées reçues de l'Etat au lycée, mais qui tout de même est chevillé encore plus fortement dans leur âme" (Oeuvre, III, 38-39). The narrator views his characters in the Naturalist or botanical manner of a scientific observer: "nous sommes des botanistes qui observons sept à huit plantes transplantées et leurs efforts pour reprendre racine" (Oeuvre, III, 304). Rather than repeat Thibaudet's analysis of the influence of Naturalism in the creation of the seven Lorrainers (see La Vie de M. Barrès, pp. 186-226), we ought more appropriately here to point to other, less direct techniques which nonetheless present the invented characters as allegorical personifications of aspects of the novel's theses.

By creating effects of balance and symmetry within the group of the seven main figures, for example, Barrès rendered more complex, subtle and therefore more intellectually sophisticated their value as personifications of the novel's thesis. There is an allegorical symmetry, for instance, in the environmental influences shaping the two Lorrainers who overcome déracinement, as comparison

reveals. Roemerspacher's grandfather instills in his grandson the manly virtues of the intelligent hunter, namely foresight and pragmatism, which he then adapts to his needs in Paris, becoming the diligent researcher and later professor; and Saint-Phlin's grandmother nurtures in her grandson the womanly preference for staying at home to bring up a family, a preference he uses to ensure the continuity of his racial ties. There is a symmetrical opposition between Renaudin's early life and that of Sturel: both lost their fathers while still children, but whereas the wealthy family of Sturel cossetted him against misfortune, Renaudin was flung into the world with a destitute family to support. Easy self-indulgence produced a weak-willed Sturel, whereas the dictates of the economic struggle for life vitiated Renaudin, making him unable to afford scruple or profitless activity.

But the clearest and most totally allegorical figure among the seven Lorrainers is Mouchefrin, because of the intensity and vividness by which the influence of his heredity and environment shape him to serve as an aid to thetic presentation. Genetically he is a dwarf, we are told, stunted and deformed as a result of generations of deprivation; he inherits alcoholism from his father whose life as a failed provincial photographer was spent permanently "pickled" in the alcohol of his developing solutions. The disastrous change of environment drives Mouchefrin even lower, encouraging him to indulge his latent alcoholism, while he aspires to become an intellectual; left to himself in Lorraine, it is stated, he would have found a useful trade (Oeuvre, III, 113-14). At the moment of his blackest despair and terror, his predicament is commented upon in terms which make clear his value as an allegorical example of the thesis that déracinement produces degradation. Mouchefrin and

Léontine, the narrator informs us, if considered from the point of view of the social historian, would express themselves as follows: "Nous sommes le crime et la honte; mais nous avons des sentiments fidèles. L'ordinaire des convenances, la moralité, l'honneur, rien n'a de sens pour des êtres qui s'étant choisis ne connaissent désormais qu'eux au monde. A l'ensemble des lois qui régissent les cités, notre amour substitue un pacte; nous avons rompu les entraves sociales, mais plus étroitement nous lie la chaîne des complices. Il fait bon aimer dans la peur derrière des cloisons où l'on tremble, et bien intact, serrer dans ses bras celui que traque la société" (Oeuvre, III, 341). It is Mouchefrin's change of environment which has made him an outlaw, for, as the narrator tells us elsewhere, it was the impossibility of life in Paris on thirty francs a month which drove him to crime (Ibid., III, 102).

In the case of the historical characters, on the other hand, Barrès obviously did not have the same freedom to invent hereditary and environmental influences and so he constructed Romance or mythic figures whose natures consist of exaggerated or more fully realised versions of the simplified personages his readers knew from contemporary press coverage. Forced to respect to some degree the temporal and spatial accuracy expected by a reading public informed, for example, of some of the details of Boulanger's military career or of day-to-day events in the Chambre during the Panama scandal, Barrès presented versions of these events which resemble newspaper accounts in circumstantial accuracy and yet satisfy the reader's desire to go beyond the mere reporting of facts into a realm of epic and romantic heroes or dastardly villains sunk in corruption. Boulanger is presented as a larger-than-life figure and his im-

probable career described in all its unlikely and epic detail: his acclamation at the Gare de Lyon, his dramatic progresses down the Champs Elysées on his black horse, his tragic love affair and melodramatic death are combined to present the picture of a truly exceptional being. Sturel could not have been presented in this way because he serves a different function in Barrès' thesis novel. In L'Appel au soldat, for example, Sturel plays the part of the educated cultivated French observer-participant in the Boulanger affair, and so supports the pro-Boulangist thesis by his allegorical value as the representative of a general reaction among young French intellectuals in favour of Boulanger.

In his presentation of the story of General Boulanger, which proceeds on two levels, as Z. Sternhell has pointed out (Maurice Barrès et le nationalisme français, pp. 110-12), alternation between mimetic descriptions of actual events and the illustrative idealization or vilification of the principal historical figures means that the novel becomes transposed into epic or romance for allegorical and thetic purposes. This transformation is best seen if one asks the question, who is the hero of L'Appel au soldat and Leurs Figures? Sturel, Roemerspacher, Saint-Phlin seem the most likely candidates and yet all play only roles of secondary importance, being finally reduced in Leurs Figures to merely episodic figures, so much so that we cannot even class them among the ranks of the anti-heroes or "ratés" who formed some of the protagonists of French fiction from Frédéric Moreau onwards. On the other hand, a case can be made that the main figure of L'Appel au soldat, General Boulanger, is a hero in the epic or romantic sense: he attains epic stature, he is legendary for his deeds in battle and for his amatory exploits. Behind Boulanger, throwing a gigantic shadow

before him, lies the equally anti-parliamentary and epic figure, the personification and "professor" of French energy, Bonaparte, in whose image, so we are led to believe, Boulanger might one day be cast. As we have already seen, Boulanger, in the narrator's description of him, acquires the trappings of the epic hero of old (the black charger, ceremonial triumphs, progresses and processions, and devoted subalterns like Sturel), but because Boulanger's career belongs as much in the mimetic novel as the romantic epic, he is a tragically flawed character, a campaigner more successful in the boudoir than in the political cut and thrust of Paris. But what hero is without his weak point? Achilles was vulnerable in his heel and Boulanger's psychological defects and weaknesses present evident interest to the reader of novels as opposed to the reader of romance. Like Achilles, but for more readily comprehensible human reasons (weakness, diffidence, and veneration for the legal forms of constitutional government), Boulanger refuses to take part in the decisive battle. At this point the illustrative mythological hero and Boulanger part company and the latter falls back into the real world of nineteenth-century half-pay generals, hotel rooms and consumptive mistresses. The world of Homer recedes and we are back in the world of Dumas fils, and the glimpse of Napoleonic splendour is lost in the atmosphere of French <u>fin de siècle</u> decadence. Nowhere is the mythic role of Boulanger clearer than in a scene which combines a description of him with an almost Rostand-like celebration of Napoleon, a description in which the latter's glory clearly bathes Boulanger in allegorical light:

> Ce chef déserté [Boulanger], cet amant assiégé par la mort, ce double naufragé du bonheur et de la gloire s'engloutissait dans une mer de désespoir sans rivage. Infiniment noble de romanesque simple, au milieu de sa faiblesse qu'il avouait, il prit sur une tablette un volume et lut

> à François Sturel, partisan déconcerté, cet admirable ordre du jour de Bonaparte sur le suicide d'un grenadier amoureux:
> 'Saint-Cloud, 22 floréal an X (12 mai 1802)
> Le Premier Consul ordonne qu'il soit mis à l'ordre de la Garde:
> Qu'un soldat doit savoir vaincre la douleur et la mélancolie des passions; qu'il y a autant de vrai courage à souffrir avec constance les peines de l'âme qu'à rester fixe sous la mitraille d'une batterie.
> S'abandonner au chagrin sans résister, se tuer pour s'y soustraire, c'est abandonner le champ de bataille avant d'avoir vaincu.'
> Il ferma le livre et dit:
> -Mais suis-je encore un soldat?
> Mot sublime et qui découvrit à Sturel l'innocence d'un véritable héros.
> Le jeune homme retint ses larmes, ce qui lui donna la physionomie d'un grognard de Raffet, droit au port d'armes devant son Empereur
> (Oeuvre, IV, 196).

This aura of the "true hero" as well as the image of the "Général Revanche" are used by Barrès to give glamour and purpose to the figure personifying the thesis of L'Appel au soldat, namely that the rise to power of an "homme de poigne" would clear France of parliamentary corruption and enable her to recover her lost provinces. In this way he was orchestrating on the literary level the myth of Boulanger which found expression in over fifty popular songs and poems of the period, as listed by Mermeix.[18]

But Boulanger is not the only historical figure presented as the mythic or larger than life allegorical personification of an idea or heroic attitude. Paul Déroulède is used in L'Appel au soldat as the goad forcing the general to state his ideas clearly at the appropriate moment for the advancement of the dramatic action. His formulas, "Paraître ou disparaître, mon général" (Oeuvre, IV, 154), "vous manquez du courage civil" (Ibid., IV, 156) encapsulate Boulanger's dilemma or reveal his faults, just as his final act of support for the general, his gesture in casting a handful of French earth on his coffin in the Belgian graveyard (Ibid., IV,

212) shows him in the role of the legendary soldier "faithful unto death". Similarly Mme de Bonnemains plays the role of tubercular mistress to the hero, Boulanger, and is likened to "la dame aux camélias" (Oeuvre, IV, 191-92); her love demonstrates at one and the same time Boulanger's capacity for inspiring passion and his tragic need to be admired. She is a conventional means, like "la belle Aude", of adding to the epic stature of the military leader, just as Clemenceau, or even more so, Cornélius Herz are cast in the conventional role of melodramatic villain.

Time and Space in "L'Energie nationale"

Temporal indications are most useful in serving the doctrinaire function of a thesis novel when they offer significant comparisons or ironic contrasts between historical time and the fictional plot development. In L'Energie nationale, the time period described is a dense fifteen-year block of historical time: events are exactly and exhaustively dated to the year, month, day, even in some cases to the hour and minute of their having actually taken place (for example, the hour of Boulanger's departure from the Gare de Lyon, and the minute when Victor Hugo's heart stopped beating are both given exactly, Oeuvre, III, 119, 307). The slow tempo and dense texture of time in L'Energie nationale mean that only fifteen years are covered in over nine hundred pages in the Oeuvre edition, from October 1879 to December 3, 1893. Since he must respect historical time, the thesis novelist interweaves fictional events to conform with historical incidents, producing thereby oblique comment, fugue-like counterpoint, left hand accompaniment as it were, or support for his main statement. Historical moments can be used as structural elements both in the account of historical events given,

and equally important for the novelist presenting as his thesis an interpretation of history, in the account of the destinies of his fictional characters. It is not a coincidence, for example, that the events described in L'Energie nationale begin in October 1879 when the seven Lorrainers are fifteen years old and end on December 3, 1893, the thirtieth birthday of the main protagonist Sturel. This fifteen year period of physical and psychological maturation represents the novel's thesis concerning the failure of energy of a whole generation of young Frenchmen, the generation to which Barrès himself belonged, which had elected him its "prince", which he could confidently expect to read and comment on his works, and most importantly for Barrès the thesis novelist, the generation which might act upon the advice that his diagnosis of what he saw as France's contemporary ills qualified him to express.

Thus it is that the historical time sequence and the fictional plot structure combine to complement and reinforce the thesis of L'Energie nationale. It is no accident, for example, that Astiné's murder occurs at approximately the same time as Victor Hugo's death, and despite Sturel's feeling that one death distracts him from the consideration of the other, the careful reader is aware of the reinforcement given to each by their temporally juxtaposed degree of circumstantial dissimilarity: a double plot involving on the one hand the glorious death in his bed of a national hero in the midst of the most flattering eulogies, followed by a funeral involving extraordinary pomp and ceremony in the setting of the most prestigious area of Europe's most glamourous capital, and on the other, the ignominious murder and atrocious mutilation in a public place of a beautiful foreigner by thieves down on their luck; such a plot cannot fail to raise tension to a considerable height, given the

reader's potential interest, aroused by his knowledge of historical events and by his familiarity with the motives behind Racadot's act. That the thieves are uprooted Lorrainers adrift in Paris and that the national figure has taken his rightful place, after long exile, in the heart of the literary and cultural life of the nation's capital, serve only to clarify and make more persuasive the novel's thesis, and it is the temporal juxtaposition of the two events which makes the contrast thetically significant.

It is also temporal juxtaposition which supplies the sense and confirms the accuracy of Thibaudet's well known analysis of the antithetical plot structure of Les Déracinés (La Vie de Maurice Barrès, pp. 265-66), according to which the novel's twenty chapters are grouped in twos in a series of ten antitheses, in each dual group of which the second episode contains the situation or event contrasting with that presented in the first. The theory depends for its justification on an implicit acceptance of the significance of time as a structural element in Les Déracinés. For example, one of the novel's climaxes shows the seven young Lorrainers making a pilgrimage to Bonaparte's tomb in an idealistically inspired search for a way of emulating a great Frenchman and a "professeur d'énergie"; at the same moment (Oeuvre, III, 192) Bouteiller, their mentor and the chief agent of their déracinement is to be presented to a group of influential politicians whose financial assistance he needs, and who immediately set about the task of his corruption. It is the fact that the two events coincide in time which creates the antithetical effect, and the reader reacts by weighing the evidence of the youthful, heroic idealism against the mature, self-interested manoeuvring and inclining towards the thesis that France's problems could be solved by a strong leader not by the parliamen-

tary form of government as it then existed in France; in other words, towards the point Barrès is making at this moment of the novel's thetic development.

Thibaudet's theory of antithetical chapter structure does not hold true for L'Appel au soldat or Leurs Figures, as he realized, and the reason is that in the two later volumes of L'Energie nationale, Barrès adapted his temporal techniques to deal with theses even more historically based than the thesis of Les Déracinés. As Sturel and his fictional companions relinquish their central places for long periods to Boulanger, Clemenceau, Naquet, Rouvier, Delahaye, Reinach, Herz and the rest, attention focusses on the historical events and personages, with the fictional plot being increasingly taken over by the purely historical sequence of events as the narrative technique appropriate to chronicles or annals is used to advance the thesis. Chapters become accounts of incidents designated by purely historical and temporal expressions, a date or a phrase describing the historical significance of the episode narrated therein; for example, "le point culminant: le 27 janvier 1889" (Oeuvre, III, 510), "Une surprise de 1er avril" (Ibid., III, 547), [Boulanger's 1889 flight to Brussels], "L'Accusateur (21 novembre 1892)" (Ibid., IV, 300), "La Première Charrette (20 décembre 1892)" (Ibid., IV, 326), and the choice, arrangement and treatment of such episodes or incidents are dictated by the thesis. Thus, Pierre Moreau's remark that, in his historical thesis novels, we find Barrès the journalist is true as far as it goes, but it does not explain how the journalistic technique aids thesis presentation: "On retrouve le journaliste dans ses romans de cette période", Moreau writes, "c'est-à-dire le don de capter la vie dans son cou-

rant de chaque jour, le trait qui saisit le fait divers, l'anecdote, et qui élève l'actualité à la hauteur d'une signification générale" (Maurice Barrès, p. 125). The reason why Barrès appears to be commenting on events in the day-to-day fashion of the political journalist is that this technique is well suited to the presentation of historical events and to the reader's extrapolation from them of the viewpoint he is being influenced to accept. On the one hand, the novelist presents the evidence, and on the other, he interprets it: the reader having the facts before him can forget for a moment his suspicions that the novelist is trying to manipulate his responses and can begin to be convinced by the conclusion the commentator draws. Naturally enough, the choice and treatment of events prevent any claim to narrative objectivity--but that objection applies equally well to the work of the historian--and anyway Barrès is concerned to present a thesis and can only choose among techniques which give the reader confidence in the apparent accuracy of the way in which the scenes are recorded; this the technique successfully achieves.

In a novel in which a change of environment is shown affecting the subsequent development of characters, it was inevitable that Barrès should treat the spatial element in L'Energie nationale like a Naturalist novelist. He could have echoed Zola's statement in Le Roman expérimental: "Je donne aussi une importance considérable au milieu...dans l'étude d'une famille, d'un groupe d'êtres vivants, je crois que le milieu social a...une importance capitale" (p. 72). The consequence for spatial representation is clear: frequently the purely situational function of spatial description is superseded by the allegorical, as spatial detail is used to clarify or comment upon the causes of reactions by characters. In L'Energie nationale,

the thesis concerning the effect of an environmental displacement on the psychological and emotional reactions of characters as well as the thesis concerning the cruelty of political life produce an extreme form of allegorical spatial description calling for analogies with the worlds of the theatre and the zoo, the hunt and the bull-fight, the decayed manor and the charnel-house. For instance, the life which the seven Lorrainers discover existing in the Paris they so desired to reach, resembles more closely a continual hunt for the satisfaction of the most basic appetites than any earthly paradise:

> Les régions qu'ils parcourent vers ces sept heures du soir, c'est pourtant le grand parc de la vénerie parisienne. Des hommes en quête de filles, les uns légers, bondissants, prêts à s'envoler; les autres lourds et sous qui leurs jambes s'écrasent. Des femmes aussi: prostituées rapides et éclatantes comme des lumières, trottins et blanchisseuses qui rient en pressant le pas; étrangères touchées par l'atmosphère de Paris, qui s'offrent et, au premier geste, s'épouvantent. Cette chasse érotique, avec ses arrêts dans la pleine lumière des magasins et sous les becs de gaz, avec ces regards qui dévisagent, elle a la gravité, l'ardeur d'une monomanie. C'est la folie crépusculaire des grandes villes énervées du manque d'oxygène. A cette heure, dans ce centre de Paris, passe aussi la chasse de vanité, tous ceux qui, à un titre quelconque, voudraient qu'on les désignât du doigt, boursiers, journalistes, gens de cercle, cabotins, quelques artistes, tous hystériques, convaincus que l'univers partage leurs trépidations. Enfin la chasse d'argent, depuis le négociant qui court à des rendez-vous pour trouver des ressources à son affaire compromise, jusqu'au malheureux qui cherche, avec une âme prête à tous les crimes, les quarante sous de son dîner (Oeuvre, III, 158).

In counterpoint to this Zola-inspired description in which the ugliness and cruelty of life in the capital are emphasized, is the pastoral evocation of the Moselle valley in L'Appel au soldat, in which not only is the "nécessité stratégique, ethnique, économique, intellectuelle" (Philippe Barrès, Oeuvre, IV, 371) of Alsace-Lorraine to France presented, but the agreeable aspects of life away from Paris are stressed. Barrès' realistic description of

spatial milieu should not be underestimated since it serves to anchor the powerful allegorical descriptions in equally convincing and seemingly actual locations (see, for example, the descriptions of Sturel's pension, the "brasserie de femmes" frequented by Léontine and Racadot, Mouchefrin's sordid apartment-laboratory, and Saint-Phlin's home, Oeuvre, III, 54-56, 107-09, 138-39; IV, 4-9).

Descriptions of spatial displacement may also be useful to characterize secondary figures, as is the case with Astiné's exotic stories of Eastern Europe and Asia, or Sturel's wanderings in Italy which encourage him to continue to look upon life as a search for adventure, or as a way of allowing a character to present dramatically his views supporting the novel's thesis, as Roemerspacher does in the letter he writes to Sturel describing his student years in Germany. By the use of a symbolic spatial contrast Barrès can also present a "dialogue" between Taine's plane-tree, the symbol of flourishing, untransplanted growth, and the dome of the Invalides, the last resting place of Bonaparte, the French "professeur d'énergie" (Oeuvre, III, 156-57).

Allegorical spatial description in Leurs Figures differs frequently in savagery of tone from that in the two earlier volumes as Barrès, in his search for a symbolic rhetoric, grafted onto his descriptions of the real world of Parisian social and political intrigue elements from a number of repulsive, grotesque, terrifying or horrifying imaginary or semi-imaginary worlds, using them to influence his reader's reactions against those involved in the Panama scandal. Wishing to comment, for instance, on the amount of corruption present in a society necessary to cause it to exhume the corpse of one of its pariahs simply to be sure that he was in fact dead and also in order to distract journalists' attention from the

hunt for the chéquards, Barrès indulges in a macabre kind of description more often found in the world of the gothic novel or the horror film dealing with vampires, ritualistic disinterments and post-mortem surgery: "Cravaté de blanc et vêtu de son frac, le baron sortit du cercueil. On l'installa dans une baraque en planches improvisée pour la circonstance. Les reporters, avec leurs doigts gourds, prirent des croquis à travers les fissures de la cloison et firent voir à la France intéressée la tête couverte d'un suaire, le ventre ouvert, les mains qui fouillent, les bocaux qu'on remplit. Souffle empesté, mais souffle d'épopée" (Oeuvre, IV, 320). In death Reinach attains the symbolic horror of Dracula and Frankenstein combined.

Among other allegorical metaphors used in Leurs Figures, Thibaudet (in La Vie de Maurice Barrès, pp. 279-80) isolated categories comprised of examples of theatrical and zoological imagery and images involving wild beasts. By his application of these images to political and social life in Paris, it is not difficult to see the novelist castigating the defects of a world in which people wear social masks, indulge in political play-acting, and in which the only law respected is the jungle law of self-preservation in obedience to which the strong prey on the weak as each struggles for life, (for examples of theatrical imagery, see Oeuvre, III, 472; IV, 368; for images comparing human beings to wild beasts, see Ibid., III, 339, 341; IV, 445; for images of hunting applied to life in Paris, see Ibid., III, 113, 158, 160). Another significant category of allegorical spatial imagery used in Leurs Figures transports us into the world of the bull-fight, as the novelist compares the cruelty of public life to the bloody ritual of the corrida (Oeuvre, IV, 350). Yet another involves the comparison of

Paris to a world of decaying mansions behind whose panelling trapped rats wander, die and putrefy, thus suggesting a parallel between the Barresian description of France and the Shakespearean tag applied to decaying Denmark by Horatio (see Oeuvre, IV, 268, 278, 303, 311). Nor are images of torture, ritual murder and the sadistic pleasure to be gained from viewing and recording public executions forgotten as Barrès compares the fears of the deputies to those suffered by the condemned aristocrats in the Paris of the Terror (Ibid., IV, 326, 347). However, according to Ramon Fernandez at least (Barrès, p. 228), the most numerous category of symbolic spatial images describes the world of the quarry hounded by its pursuers to death or worse; and examples describing "la journée d'agonie du baron de Reinach" or Rouvier being driven by fear to the brink of insanity are not far to seek.

In L'Energie nationale, Barrès does not only describe the world of the Palais Bourbon or of the political clubs and salons, but uses a range of allegorical spatial analogies to comment on the political and social world in Paris. The theses he seeks to advance are presented in terms of the pleasant or repulsive spatial environments he evokes and of the worlds into which he introduces us. His frequent recourse to such analogical spatial descriptions is a most persuasive means of manipulating the reader's reactions to the argument presented, since the latter's predictable reactions to scenes of cruelty, horror and death can be used to influence him to favour or reject consciously or unconsciously the desired or undesirable viewpoint. In the hands of a skilled thesis novelist like Barrès, few readers are able to retain their judgement totally unaffected by such persuasive techniques as the history of critical

and reader reaction to Le Roman de l'énergie nationale may be said to show (see for instance, Emilien Carassus, Barrès et sa fortune littéraire, Bordeaux, Editions Ducros, 1970, chapter II; and F. Grover, "The Inheritors of M. Barrès", Modern Language Review, July 1969).

B. Les Bastions de l'Est

The theses of Au Service de l'Allemagne (1905) and Colette Baudoche (1909), like those of Le Roman de l'énergie nationale consist of interpretations of historical events in France since 1870, and incorporate also an appeal to Frenchmen to understand and sympathize with the problems of the inhabitants of Alsace-Lorraine suffering under German domination. In both Bastions, the narrator presents historical dissertations, commentaries and explanations of the political situation in Alsace (Au Service, Oeuvre, VI, 20-21, 26, 28, 31) and in Lorraine (Colette Baudoche, Oeuvre VI, 170, 191, 231). Historical information is combined with a fictional mode of narrative in both novels: the narrator of Au Service presents himself, for example, as having decided to write an historical, anthropological and political study of Alsace (Oeuvre, VI, 26, 29, 44) but is distracted by his meeting with Ehrmann whose story he finds instructive; and, in Colette Baudoche, the historical exodus in September 1872, of French-speaking inhabitants from German-occupied Lorraine into France is recounted by the fictional Mme Baudoche (Oeuvre, VI, 233-34). A form combining history with mythic, legendary and hagiographic narrative presents in Au Service the allegorical story of Sainte-Odile, the patron saint of Alsace, martyred by invading barbarians from the East (Oeuvre, VI, 53-54, 62), while in Colette Baudoche the arbiters of Lotharingian conduct, the semi-

mystical and unseen "Dames de Metz" whose probable disapproval prevents Colette's marriage to M. Asmus (Oeuvre, VI, 241-43), are represented in terms recalling the oracular, prophetic or magical interpreters of tribal customs of ancient times.

In general terms, the theses of Les Bastions de l'Est consist of statements to the effect that the average level of middle-class culture and life style of the inhabitants of Alsace-Lorraine who are of French extraction and who retain and respect their French tradition is superior to the middle-class culture and life style of the Germanic inhabitants of the conquered provinces. More specifically, Au Service de l'Allemagne demonstrates the proposition that Alsace prefers to remain French because this superiority is acknowledged by her inhabitants; and in fact, the narrator reinforces this statement on Alsatian politico-cultural discernment and good taste by implying that in certain circumstances some Alsatians can act in a way which shames unworthy Frenchmen. This is the idea allegorized by the duel between the Frenchman, M. le Sourd, and the Alsatian, M. Ehrmann, as the narrator admits: "Tandis que je traversais le parc au côté de M. Ehrmann, moi et les autres Français mêlés à cette affaire, nous me paraissions de fort vilaines gens, des gens à la fois corrects et injustes, ce qui est le pire. Il me semblait qu'en pourchassant un Alsacien, nous aggravions d'une manière odieuse le traité de Francfort" (Oeuvre, VI, 37). Throughout Au Service, but more particularly in his secondary narrative, Ehrmann who is made the sympathetic protagonist and epic hero of Au Service, as we shall see, states his preference for and fidelity to France, her culture and traditions: "Au jour le jour et dans le train-train de la vie, il me semble que les Français se distinguent des Allemands par l'urbanité, le goût des nuances,

la générosité, enfin l'altruisme. Un Français est un individu pour qui les autres individus existent" (Oeuvre, VI, 113; for other examples of Ehrmann's praise of France, see Ibid., VI, 32, 42, 74, 100). The same thesis is frequently stated by the narrator (Oeuvre, VI, 20-22, 26-27, 31-32, 44, 62-63, 121-22 and its validity is accepted dramatically in the novel's final incident in which the German maréchal des logis in Ehrmann's regiment states his belief in the superior humanity possessed by Frenchmen (Oeuvre, VI, 119). His admission and the general admiration for French conduct that M. Ehrmann inspires in his German antagonists are fictional proofs of the secondary proposition embodied by Au Service, namely that Alsace's function as a bastion on France's eastern flank, protects the motherland not only by turning away possible attacks but also be causing through her example the Germanic outsiders to exchange their hatred for admiration of France. By making the Germans aspire to a less barbarous, more civilized life style, Alsace deserves France's gratitude: "La romanisation des Germains est la tendance constante de l'Alsace-Lorraine" (Oeuvre, VI, 64).

Colette Baudoche presents a similar statement of belief in the superiority of French bourgeois taste, manners, and life style over the German equivalent in Alsace-Lorraine. Chosen examples of French provincial architecture, interior decoration and furnishings, cuisine and fashions, as well as French customs, habits of politeness, decency, compassion and good sense, are compared with their German equivalents, always to the detriment of the latter. These examples are either presented directly by the narrator, as when, for instance, he describes the tasteless depradation of French châteaux in Lorraine practised by their new German owners (Oeuvre, VI, 231; for other examples adduced by the narrator, see Ibid., VI,

170-72, 177-78, 182), or, as more frequently occurs, examples are discussed dramatically in scenes involving fictional characters. Some of these scenes are reinforced by the narrator's comments: see for example the glowing praise of French bourgeois interiors in Lorraine (Oeuvre, VI, 185-86), his sarcastic remarks on the lack of refinement in the manners of typical German scholars (Ibid., VI, 211-12) and on the difference in table manners as practised by German and French inhabitants of Lorraine: "Il apprit assez rapidement à ne pas mettre le coin de sa serviette à son cou, à ne pas manger avec son couteau, à ne pas plonger le nez dans son assiette, et, d'une manière générale, à boire, manger et souffler avec beaucoup moins de bruit" (Oeuvre, VI, 224). This negative description of Asmus' advance in grace and refinement which emphasizes the habits he is laying aside, must be complemented by the more positive description of French groups at table as observed by Asmus: "Trois autres tables sont occupées par des groupes qui parlent, tous, la courtoise langue française. On ne crie pas, on mange proprement un délicat fromage de petit cochon au vin blanc. M. Asmus savoure la perfection de cette vie policée; il pense: ce sont vraiment des plaisirs de gentilhomme" (Oeuvre, VI, 229-30). Other scenes in which Asmus enjoys the superiority of French cultural and social habits include his ever growing enthusiasm for French cafés as opposed to German bier-kellers, for wine over beer, and for the French language over German (Ibid., VI, 213, 223, 236-37). Finally, other fictional spokesmen who disparage German taste or praise French include Mme Baudoche who delivers a sarcastic little homily to Asmus on "le style néo-schwob" (Oeuvre, VI, 189), Colette whose ironic remarks are informed by the Lotharingian spirit of gouaillerie (Ibid., VI, 176, 180, 189, 202, 207), and the smallest

of the Kraus family, whose cry of disgust at his German father's drunkenness expresses the French hope that despite Prussian domination the family may keep their superior moral standards inherited from their French ancestors: "N'est-ce pas, maman, que je ne suis pas un Prussien" (Ibid., VI, 208).

Point of View in "Les Bastions de l'Est"

The problem faced by Barrès when he wrote the Bastions was the need to convince a specific public, the French, largely Parisian, reading public of the first decade of the twentieth century, that the inhabitants of the conquered provinces, although forced against their will to "volunteer" for military service with German regiments, and to fraternize with their German conquerors even (occasionally) to the point of marriage with them, remained loyal to France because they realized, through direct observation and daily contact with German social and cultural life, that the French way of life was superior. In a very real sense, Barrès had to overcome the suspicions of a French public whose attitude, since 1870, had been hardening against their compatriots in Alsace-Lorraine, and who had assumed that they had become pro-German when they became German subjects. This need to convince a doubting reader means that the rhetorical techniques of the Bastions are less subtly employed than those used in L'Energie nationale, as the bathos and sentimentality introduced into the Kraus episode quoted above may be said to show. Nonetheless, that he did succeed in convincing both the contemporary public and French readers since 1909 may be demonstrated to some extent by the success of the two novels;[19] whether or not his success in convincing a specific public reduces his potentiality for success with a later public, one less prone through national or aesthetic differ-

ences to accept the norms informing the Bastions, is an evaluative problem which we must attempt to settle.

However, the means he used to convince his readers of the validity of the theses in Les Bastions de l'Est are clearly discernible. In Au Service de l'Allemagne, for example, by combining ingeniously an authoritative point of view technique embodied by a partly characterized, dramatized narrator, whose frame-narrative account owes its authority to his own personality and racial origins and to his role as eye-witness and participant in the events he describes, with a first-person account by the hero of his experiences in a German barracks, Barrès achieves a large part of the credibility, persuasiveness and impression of authenticity necessary to the thesis novel. This is the technique used by Bourget in Le Disciple and it functions, as we saw above: the principal narrator's task is to reassure the reader by bolstering his confidence in the hero's veracity when the latter plays his role of secondary narrator. This type of primary narrator, one of whose best known representatives is Joseph Conrad's Marlow, has been called "the permanently involved spectator" (Jacques Souvage, An Introduction to the Study of the Novel, p. 45), and it is precisely his involvement in Ehrmann's story which gives the primary narrator of Au Service part of his authority. He acts as Ehrmann's second in the duel with Le Sourd, and he is a patriot anxious to plead the Alsatian point of view to his fellow countrymen. However, he does describe his first meeting with Ehrmann in a relatively uncommitted style, but gradually, by his increasingly sympathetic estimate of Ehrmann's story and conduct, he comes to vouch for Ehrmann's reliability when the latter begins to tell his own version of events in the German barracks. The primary narrator observes sympathetically Ehrmann's obvious fascina-

tion with the charms of Mme d'Aoury (Oeuvre, VI, 40-41), and he is moved to state his growing admiration for Ehrmann a few pages later, still before Ehrmann begins to tell his story: "Je reconnus, après toutes mes abstractions de Sainte-Odile, un véritable homme, non plus de la philosophie alsacienne, mais un Alsacien en chair, et en os" (Ibid., VI, 69). Finally, the narrator may be seen performing his primary function of aiding Ehrmann's credibility by guaranteeing his sincerity at the moment before Ehrmann begins his story. Ehrmann, we are told, does not enjoy his task as story-teller: "M. Ehrmann prolongea ses difficultés. Je vis avec étonnement ses scrupules, presque ses timidités. En présence d'un Français, son service allemand le ravageait comme un cas de conscience. Il craignait que je ne trouvasse qu'il n'avait pas assez souffert" (Ibid., VI, 77). Ehrmann's attitude, a mixture of modesty and exaggerated guilt, is presented thus by the narrator because it places the French reader in the superior role of judge of a test case; that the reader's judgement will be made for him since he can only be favourably impressed by Ehrmann's heroic conduct during his military service and by his utter loyalty to France means, of course, that the narrator's function as guarantor succeeds very well.

The proportions of the primary narrator's introductory narrative as compared to Ehrmann's secondary account of his experiences indicate that Barrès considered the need to establish Ehrmann's reliability and veracity as relatively more important than the story the young recruit actually has to tell. Three-fifths of Au Service are given to the narrative establishing Ehrmann's bona fides, and only two-fifths to his story (sixty-two as compared with forty-one pages in the Oeuvre edition). And, in fact, the account Ehrmann gives of his fairly average discomforts in a German barracks

is not the only allegory contained in his story: he also tells the story of his life in Alsace which includes a number of epic exploits and encounters unconnected with his military service. Thus Léon Blum's objection that Au Service fails because its thesis is faulty (i.e. since military service in a French barracks would be no more agreeable than in the German barracks described (see "Un Livre de Maurice Barrès: 'Au Service de l'Allemagne'", L'Humanité, May 15, 1905) does not carry because the thesis of Au Service is not reducible to a mere statement on conditions prevalent in the military establishments of different nationalities. The thesis of Au Service states, as we have already seen, the superiority of a whole culture over another and narrative techniques and spokesmen are chosen with this thesis in mind.

So far we have examined only examples in which the primary narrator is used to increase Ehrmann's reliability by defending him, or by sympathizing with him. He can also give the French readers he seeks to convince further reasons for believing the young Alsatian volunteer, by informing them that Ehrmann shares his own, and by extension, their belief in the cultural superiority of France: "Ces paroles de M. Ehrmann me dévoilaient enfin son coeur; elles me montraient un compagnon de mes pensées, un croyant de la supériorité française" (Oeuvre, VI, 42). But words are less convincing than acts, and so the primary narrator functions later as the eye-witness of Ehrmann's gesture of revolt against the German students in the Strasbourg theatre riot, performed at considerable risk to himself, as the narrator interveneç to inform us: "J'eus un cri d'admiration. Qui venais-je de reconnaître?...M. Ehrmann. Ah! par exemple, qu'il fût officiellement au service de l'Allemagne et, dans le privé, un volontaire de la France, qu'il parût l'avant-

garde germaine et se conduisît comme une arrière-garde française, j'en fus enthousiasmé...Nous fûmes tous jetés dehors. Je vis M. Ehrmann, qu'un agent voulait entraîner...Je compris bien...que le cas d'un volontaire serait particulièrement grave" (Oeuvre, VI, 48). In contrast to the narrator's accounts of Ehrmann's heroic exploits, are Ehrmann's modest and unpretentious self-estimates and efforts at self-depreciation, all of which incline the reader to view his case sympathetically. He summarizes, for instance, his military experiences as follows: "Naturellement, il ne m'est rien arrivé d'héroïque ou simplement de mémorable; nous sommes sur le médiocre terrain d'une caserne en temps de paix" (Oeuvre, VI, 113). However, the effect of such humility is inevitably to reduce Ehrmann's heroic stature in the eyes of readers while at the same time making his acts too obviously symbolic and solemn. In order to preempt the probable ironic sallies a Parisian reader might aim at such an evidently estimable hero but one suffering from a possibly Germanic and un-French over-seriousness and lack of self-deflating irony, the narrator turns his own guns against Ehrmann. In this way the narrator nurtures the reader's feeling of superiority over Ehrmann, and combats any feeling by the reader that he is being manipulated by Ehrmann, the skilful narrator specially chosen to represent Alsatian volunteers for his powers of oratory or rhetoric. It is with this object in mind, that the narrator accuses Ehrmann, for example, of naiveté (Oeuvre, VI, 123), provincialism (Ibid., VI, 120), and over-sincerity (Ibid., VI, 71).

The three problems for the critic analysing the point of view techniques used in Colette Baudoche are 1. the role of the narrator, 2. the way Asmus is presented as viewed through Lotharingian eyes, and 3. the change in Asmus' view of Lorraine which affects his role

in the novel. The narrator tells Colette's story anonymously in the first person with many comments drawn from his own personal life in Lorraine which serve partly to characterize him (Oeuvre, VI, 170, 171-73, 182, 193-94, 210-11, 216-17, 249). His relationship with Colette and Asmus is that of a pro-French inhabitant of the province, with the result that no great psychic or aesthetic distance ever separates him from Colette who represents by her attitudes throughout and by her final decision the norms the narrator is presenting as admirable in the novel. In the case of Asmus, however, psychic displacement does occur, with the narrator moving much closer to Asmus as the story proceeds, but moving away again in the final scene. Thus at the outset of the novel, when Asmus is first seen in the Baudoche household, he is presented as the uncomprehending Prussian interloper: "Ici, dans cet intérieur clair, bien ordonné et de bonne odeur...va pénétrer un Prussien aux grosses bottes entretenues avec de la graisse rance..." (Oeuvre, VI, 178). That the narrator initially shares the anti-Prussian viewpoint of the French-speaking inhabitants of Lorraine is shown by the following description of Asmus in which the differences between Asmus' attitude to Lorraine and that of the narrator are emphasized:

> Si je circule parmi ces douceurs mosellanes, j'y trouve des images qui sont d'humbles amies de mon enfance et que mon coeur ne peut revoir sans attendrissement. Elles m'emplissent d'un courage paisible où je prends une force égale pour agir et pour renoncer. Mais un jeune Prussien tout neuf, que peut-il glaner derrière nos pères et sur des champs qu'ils ont aménagés? Il nie et désire détruire, ce fils de vainqueur, tout ce qui ennoblit cette terre et peut y produire une fermentation. Où je trouve mon équilibre et ma plénitude, il ne s'accommode pas
> (Oeuvre, VI, 182).

However, by allowing his growing esteem for Asmus to show as the novel progresses, the narrator reduces the aesthetic distance separating him from Asmus, thus softening the simplistic starkness

of the thetic structure of Colette Baudoche and strengthening the appeal it can have as a novel for a modern reader. It becomes possible during the novel to believe, for instance, that not all Germans are drunkards, despite the example of the Kraus family, and despite Asmus' own drunken scene, because the latter, a Prussian, accepts that the taking of wine in moderation is superior in principle to the drinking of beer to excess. When the moment of decision arrives, however, the narrator removes himself once more to a considerable distance from which he views Asmus purely in terms of the race he represents. Thus the couple Colette-Asmus is viewed as a pro-French Lorrainer might view it, being referred to as Colette and "son Allemand" (Ibid., VI, 247), and Colette's refusal is seen as a French victory with no sympathy being extended to Asmus in the narrator's final address to him: "Que voulez-vous, mon cher monsieur Asmus, vous êtes une victime de la guerre. Votre naive impétuosité n'avait pas tort de céder à l'attrait de cette terre lorraine, qui désire refaire avec ceux qu'elle attire ceux qu'elle a perdus; tout semblait propice à ce rêve pacifique; mais une jeune fille a choisi la voie que lui assigne l'honneur à la française" (Oeuvre, VI, 249).

The narrator had taken considerable pains to ensure that at this moment, when he passes final judgement on Colette's story, his judgement would be accepted as authoritative. Throughout the novel he implies, and the French reader of 1909 would have had no difficulty in accepting the implication, that the narrator is acting as the spokesman for his French readers of whose reactions to the Germans in Lorraine, his own are typical. By using the pronoun "nous" and the possessive "notre, nos", the narrator states a view held in common, it is implied, by himself and his readers that he

is writing for them and expressing what they believe; they should, therefore, accept that he draws his authority from his role as their representative (see Oeuvre, VI, 169, 170, 171, 174, 182, 214, 249). As the spokesman of pro-French Lorrainers, the narrator frequently presents Asmus ironically in Colette Baudoche and, as Albert Thibaudet quite correctly saw (La Vie de M. Barrès, p. 121), the inflated style of the descriptions given of Nancy, for instance, reflect just the kind of accounts a thorough and well-informed German scholar might give (Oeuvre, VI, 210). Asmus is also subjected to the irony of self-betrayal by which the novelist puts grotesque, naive or ill-informed statements in his mouth. His naive account of the reasons why his marriage has been postponed (Oeuvre, VI, 179), and the following grotesque statement show Asmus at the mercy of the author's irony: "Ainsi, disait-il, à mon dernier passage, j'ai vu dans les rues une réclame d'une imagination charmante. C'est un laitier qui l'a trouvée. Il fait circuler des voitures somptueuses où de très jolies filles, habillées comme des nourrices, portent en gros caractères à la hauteur des seins: 'Lait pur'" (Ibid., VI, 201). Such irony may well be counter-productive in a thesis novel if the reader receives the impression that his reactions to Asmus are being too evidently manipulated.

As Colette's German suitor progresses in the comprehension of and liking for Lorraine, the narrator lays aside his irony, and allows Asmus to express his growing appreciation in his own words, because, by his admissions and exclamations of admiration at things French, Asmus becomes the narrator's direct, dramatic means of convincing the reader of the validity of the thesis that the French bourgeoisie in Lorraine are superior socially and culturally to the German. An example which shows Asmus praising French values

at the expense of German is supplied by his political dialogue with the allegorical "Pan-Germanist" (Oeuvre, VI, 219-22), but the most dramatic occurs when Asmus becomes the protector of the Lorrainers' right to speak French in a scene in which he roundly berates a loud-mouthed young German: "N'avez-vous pas honte?" Asmus says to him, "De quel droit voulez-vous régenter ici leur langue? Des êtres comme vous sont la honte de notre race. Apprenez d'abord à vous conduire dans la vie avant de vouloir gouverner celle des autres" (Ibid., VI, 237). It is hardly surprising that the pro-French narrator should feel sympathy for such a spokesman.

Narrative Technique in "Les Bastions de l'Est"

The most important narrative technique of Au Service de l'Allemagne, the frame-narrative, has already been discussed; the function served by the remaining secondary narrative techniques may be characterized as thetic reinforcement. The philosophical and political dialogues between Ehrmann and Le Sourd, or between Ehrmann and the narrator present the problem of the French-speaking population of Alsace in dramatic form; the problem is debated by characters whose representative function is understood by the reader who can discount or accept the versions they present. A text by Taine is quoted and discussed (Oeuvre, VI, 60-62) in order that the view of this influential French spokesman on Alsace with whose views on this subject Barrès disagreed may be refuted. Both narrator and Ehrmann use rhetorical questions as an indirect means of introducing parts of their argument (Oeuvre, VI, 20, 32, 38, 61, 65, 66, 71, 76). Most of the scenes used to reinforce allegorically the novel's thesis may be divided into two kinds: those depicting

German coarseness, brutality, bad taste, stupidity, etc. (Ibid., VI, 46, 49-50, 66, 79, 88-89, 94, 95, 96-98, 108), and those in which Ehrmann's Alsatian stolidity and heroic sincerity are contrasted with the faults of the unworthy representatives of France: Le Sourd's vanity and bravado (Oeuvre, VI, 30, 32, 36), and even Mme d'Aoury's frivolous self-regard (Ibid., VI, 43).

The secondary narrative techniques reinforcing the thesis of Colette Baudoche, like those of Au Service, include the use of rhetorical questions (Oeuvre, VI, 170, 172, 173, 174, 211, 215, 249), the presentation in summary-form of articles from a pro-French review from Lorraine, L'Austrasie, as a means of discussing their themes: namely, life in Metz before German occupation, the traditional Lotharingian respect for both aristocracy and bourgeoisie, etc. (Oeuvre, VI, 193-94), and the use of direct addresses to Asmus and Colette in the novel's final scene (Ibid., VI, 249). Or a character may be allowed to present scenically her version of life under German occupation, as for instance, when Mme Baudoche gives her own eye-witness account of the flight from Lorraine of the French-speaking inhabitants who refused to become German citizens (Oeuvre, VI, 233-34).

Plot in "Les Bastions de l'Est"

The plot of Au Service de l'Allemagne is constructed to support the novel's thesis as follows: Ehrmann's story is primarily a plot of character, with the completed change occurring in his moral character; he survives a crisis of courage, going from fear to its opposite by remaining in Alsace and undergoing his military ordeal; second, his situation changes in that as a result of his exploit he becomes able to live in Alsace after his military service; third,

no change occurs in his thoughts or feelings; he is merely confirmed in his respect for France and for French institutions, and in his opposition to Germanic institutions in Alsace. If we accept that success in plot construction is based on the initial creation and final relaxation of tension, we see that Au Service generates no very dynamic charge of dramatic tension, with the only elements of suspense deriving from two causes: 1. Ehrmann's reluctance to tell his story creates a mystery the explanation of which the reader seeks as he reads (Oeuvre, VI, 34, 45, 70, 77); and 2. Ehrmann's waverings of will, his doubts and fears before beginning his period of military service, and later when he finds himself in the German barracks, influence the reader to ask "will he remain or flee?" At the decisive moment, Ehrmann's will to remain and so prove himself worthy to be considered French, is strengthened by the letter from the woman he respects as an exemplary paragon of French delicacy and tact, Mme d'Aoury.

The plot of Au Service is an example of the "high-mimetic" form described by Northrop Frye as follows: "If superior in degree to other men, but not to his natural environment, the hero is a leader...This is the hero of the high-mimetic mode, of most epic and tragedy" (Anatomy of Criticism, pp. 33-34). Thus Ehrmann, superior to his compatriots who fled from Alsace, but subject to the German forces of occupation and their laws, succeeds in accomplishing a difficult and onerous exploit. The account of his life given in Au Service contains a number of epic scenes whose function is to magnify the strength of will, generosity or special skills of the hero. The episodes in which Ehrmann fights M. Le Sourd and acts as a combination frontiersman-cum-midwife, as well as his naive admiration for Mme d'Aoury make him resemble the heroes of

popular fiction by Eugène Sue, Alexandre Dumas, and the other French feuilletonistes, traditional elements of whose works include: a suggestion of mystery concerning the hero's motivation, duels, descriptions of his various "traits d'humanité" and "prouesses" by which he saves the life of innocent victims, and the presentation of the hero's attitude towards the usually high-born heroine as a mixture of "amour-estime" and social snobbery. Ehrmann's role as one of the chief participants in the physical assault on his German conquerors at the Strasbourg theatre also allows him to play the role of symbolic military leader. Similarly, the account of his period of trial in the German barracks consists of descriptions of a succession of epic encounters, verbal duels, acts of physical or mental endurance, or of humanity (the wreath he buys for the maréchal des logis' dead son, for example, or his efforts to clean up the results of his German comrades' drunkenness so as to save them from punishment); this latter generous act can be seen as representative of the traditional courtesy of the chivalric hero. His exploit terminated successfully, his valour, powers of endurance and dedication are commended by his enemy, the German lieutenant (Oeuvre, VI, 118), and his moral character receives the tribute from the maréchal des logis. The didactic plot teaches its lesson by traditionally popular epic and heroic means: idealized stylization.

The thesis of Colette Baudoche is supported by the plot in two complementary ways, in order to understand which we must first realize that the plot of that novel is concerned not only with Colette's decision not to marry Asmus but also with his discovery during the period described of the cultural superiority of France over Germany. Colette's willing sacrifice of her affection for

Asmus forms the principal proof of a typical Lorraine girl's ability to sink love of self in love of France. And Asmus' affection for Colette implies his acceptance of the superiority of France, a belief which overrides his national feeling to the extent that he is prepared to jilt his German fiancée. In fact, Asmus' determination to take a French wife, namely Colette Baudoche, in Barrès' novel the allegorical personification of Lorraine womankind, may be seen as forming his final and most convincing admission of the superiority of France, French ways and French people over their German counterparts.

Primarily a plot of thought, the plot of Colette Baudoche shows the thoughts and feelings of Asmus and Colette undergoing complete, and almost complete and complementary changes respectively, while their situation and moral natures remain unchanged. Colette remains in her mother's house, the "jeune fille" will become the "vieille fille" and her decision merely confirms what we know of her self-sacrificing moral nature. Her attitude to Germans, in particular to one German individual, changes almost completely: she goes from dislike of him as a representative of the enemy, to affection for him as her defender against his coarser compatriots (Oeuvre, VI, 237). She never comes to love Asmus, a point which, according to Victor Giraud (Les Maîtres de l'heure: Maurice Barrès, Paris, Hachette, 1922, p. 93), weakens the thetic plot-structure of Colette Baudoche. I do not believe he is right for reasons I shall discuss when dealing with the characters of that novel. Asmus' situation remains unchanged: he remains a teacher in Metz, he does nothing to compromise or dishonour his moral character, but his admiration for things French increases to the point that he would prefer to marry a French girl rather than his chosen German fiancée. Rejected by Colette,

he slips away without rejoinder save for the briefest and most correct of bows. The reader's attitude to Asmus also changes completely in the course of reading Colette Baudoche: from seeing him first as a figure of fun, one finally sympathizes with Asmus to the point finally of finding Colette's decision a little inhuman and she loses some of her appeal for a modern non-French reader as a result.

Character in "Les Bastions de l'Est"

The function served by characters in a thesis novel, namely to personify or otherwise allegorize ideas or concepts, determines their nature: they are all to one degree or another "illustrative" characters, a type defined by Scholes and Kellogg as "concepts in anthropoid shape or fragments of the human psyche masquerading as whole human beings. Thus we are not called upon to understand their motivations as if they were whole human beings but to understand the principles they illustrate through their actions in the narrative framework" (The Nature of Narrative, p. 88). This illustrative function encourages the thesis novelist to use typisation in the creation of character types as opposed to the presentation of individual cases, and Barrès' use of character types in Les Bastions de l'Est may well have formed one reason why some critics [21] have spoken of his "classicism" in these two novels, a classicism which he himself declared that he was seeking to achieve in them, as we have seen. However, typical and representative as they are, not all the characters in Au Service and Colette Baudoche are rendered as simple allegorical cut-outs. Asmus' colleague who personifies the "Pan-Germanist" viewpoint can be seen as a directly allegorical means of presenting it for discussion, and the Kraus family and the

three "typical" German soldiers represented in Colette Baudoche and Au Service respectively (Oeuvre, VI, 180, 188, 192, 208; and 99) also offer the novelist elementary personification as a relatively economic and efficient means of presenting the attitudes to which he is opposed. Similarly, the allegorically named M. Le Sourd represents Frenchmen who remain deaf to Alsace's call for aid from the motherland. But Ehrmann, Asmus and Colette, though remaining allegorical characters who represent certain philosophical positions, are rather more complex. Even Mme d'Aoury is complex enough to have caused a difference of opinion as to her true nature between critics of the reputation of Emile Faguet, who found her "frivole et bornée [et]...peut-être de trop" ("'Au Service de l'Allemagne'", Le Gaulois, May 12, 1905) and Henri Bremond who praised her "délicieuse frivolité" and her "raison agile" (Maurice Barrès: vingt-cinq années de vie littéraire, Paris, Bloud, 1908, p. xiii).

This is not to say, obviously, that the characters of Les Bastions de l'Est have the solidity of specification of some of Flaubert's, Proust's or Virginia Woolf's most successfully realized figures. And yet, the criticism made by Thibaudet of Barrès' thetic characters (La Vie de Maurice Barrès, p. 268), namely that they are stylized, reduced to fit their thetic functions by the restriction of their "freedom of action", need not be taken too seriously. It is unrealistic to expect to find the qualities of the psychological novel in the thesis novel; the two fictional narrative sub-genres are different and the characters they present serve different functions. In Au Service and Colette Baudoche, for instance, the actions and reactions, especially the important ones, of the main characters are dictated for them by the needs of sustaining the thesis. Colette

cannot marry, even kiss, Asmus, because she is a "Bastion" of France and must, therefore, play her part in throwing off the invader from the East. Thus, that Colette does not love Asmus is irrelevant to the thesis the novel presents, because in such a situation, the representative of the central idea is not allowed to react freely and individually: Colette does not refuse Asmus because she does not love him, any more than she could have married him if she had (which hypothesis is thetically impossible). Her moment of decision comes, however, after a period of hesitation and soul-searching during which the novelistic as opposed to the allegorical power of the thesis novel reverberates in her unspoken thoughts and feelings as they are exposed by the omniscient narrator with the discreteness characteristic of classical understatement (Oeuvre, VI, 240-41, 248). This conflict in Colette's mind between her social and national role and her human instinct for happiness, a conflict necessary to make her interesting as a novelistic character as opposed to a literary "image d'Epinal" preserves Colette Baudoche against the charge of naive or flat allegory. As examples of flat allegorical figures, on the other hand, we may cite the Germans in Ehrmann's barracks who react in a way necessitated by their thetic function, not as individual characters whose reactions reveal their psychological motivation. Brutal and drunkard as they are portrayed for thetic reasons, they cannot fail to see the inherent physical and moral superiority of the Alsatian conscript, not, we are asked to believe, as a result of what he did, but because of what he is and what he represents. The truth of this statement is shown by the final episode in Au Service: Ehrmann on his last day of military service sends a wreath to the maréchal des logis whose son has died. Ehrmann's German comrades in arms

cannot at first understand his action because any disinterested act seems to them a mere waste of time; but finally understanding dawns, and they put his human act down not to his personal generosity but to his being French: "Monsieur", the maréchal des logis exclaims, "on doit le dire, les Français ont plus d'humanité que les autres" (Oeuvre, VI, 119, Barrès' underlining).

Time and Space in "Les Bastions de l'Est"

The contemporary topicality of the problems fictionalized in Colette Baudoche and Au Service de l'Allemagne means that the fictional treatment of events stands at a very short temporal remove from the moment in historical time at which they are presented as having happened. Au Service, published in 1905, describes events set in the period September 1902-November 1903, and Colette Baudoche, published in 1909, consists of an account of fictional events which occurred, so we are informed in the course of the novel, between September 1906 and September 1907 (Oeuvre, VI, 19, 65, 174-75, 244). In both cases, therefore, the temporal distance between publication-date and the date of the final events described is only two years, a factor increasing the immediacy of the problem discussed for the novel's first readers. That the topicality of the novel's subject-matter for the first generation of readers does not exist for later generations is self-evident, given the change in the historical conditions on which their theses are predicated, with the result that what was once of passionate interest becomes much more remote, and indeed a matter of indifference perhaps. This shift of interest implies a probable modification in the evaluation of Les Bastions de l'Est by later generations, a problem to which we shall return later. The second remark concerning Barrès' treat-

ment of time in Au Service and Colette Baudoche concerns the manner in which temporal specification as shown in the time period chosen, and the manner of its handling aid the reader's easy appreciation of the thesis advanced. The principle governing the treatment of time in Les Bastions de l'Est is simplicity: compared to the temporal treatment in L'Energie nationale, that in these later novels is much less dense, offering no obstacle or complexity to the reader's comprehension. L'Energie nationale treated fifteen years in over nine hundred pages; Au Service treats fifteen months (September 1902-November 1903) in about one hundred pages, and Colette Baudoche twelve months exactly (September 1906-September 1907) in eighty pages. As was the case for plot construction and character presentation, the principle of simplicity is used as a means of subjugating temporal specification to the necessity of making a clear and easily apprehended thetic statement in these novels. Apart from a conventional flashback device used to present a retrospective glimpse of Ehrmann's youthful Alsatian experiences, and Colette's early life in Metz, the short period of the action of both novels unrolls in a quite straightforward way with episodes timed to coincide with seasonal events, with public holidays or with the other significant dates which articulate rhythmically the twelve and fifteen month time periods of Colette Baudoche and Au Service respectively.

Barrès' imposition of a cyclic rhythm on time, particularly in Colette Baudoche, was a new technique for him and one he was to use with great success in La Colline inspirée. Its effect is to make the individual's actions coincide with the great religious or secular festivals of the year, like Christmas, Easter, etc., or with national or ceremonial events honouring or commemorating

present or past national leaders, heroes or martyrs. In Colette Baudoche Asmus' celebration of Christmas with Mme Baudoche and her granddaughter emphasizes the difference between French and German customs, while his developing degree of appreciation for French sophistication is marked later by his decision to spend Easter in Nancy instead of in Koenigsberg (Oeuvre, VI, 195, 209). On the other hand, the allegorical function of such incidents as the Emperor's February visit to Metz and of the September Requiem for the 1870 dead is to show Asmus' incapacity fully to comprehend the point of view of the French inhabitants of the conquered provinces (Oeuvre, VI, 202-06, 248-49).

Because the theses of Les Bastions de l'Est consist of interpretations of the geographical (and historical) relationship between two adjoining countries, spatial description can be used as a means of manipulating the reader's reactions towards this relationship. Thus, for example, the choice and presentation of landscape description can be used, as Philip Ouston has said, "to make landscapes convey patriotic insights and ideals" ("Landscape in Barrès' Art of Persuasion", Forum for Modern Language Studies, October 1970, VI, 357), an instance of which he describes as follows: "This haunting landscape [the countryside around Alteville, Oeuvre, VI, 19-20] is painted as the back-cloth of a dramatic story about the German occupation of Alsace-Lorraine: Au Service de l'Allemagne. The 'atmosphere of disaster' it was intended to give the novel is that of 'un pays welche submergé', part of Barrès' patriotic geography of the Eastern Bastions" (Article cited above, p. 365). Other examples in which symbolic spatial description is used to influence the reader's reactions to the thesis of the Bastions de l'Est, include the description of the difference between the

tasteful, traditional French architecture of "la Lorraine annexée" and the inferior architectural additions made by the German conquerors (Au Service, Oeuvre, VI, 21-23), and the criticism of the "tasteless" ornamentation of the new German-inspired buildings in Metz, made by Mme Baudoche (Oeuvre, VI, 189-190). Even more centrally important as an allegorical means to "faire parler le paysage en faveur de sa thèse" (Sylvia King, Maurice Barrès, la pensée allemande et le problème du Rhin, p. 195) are the descriptions of Sainte-Odile in Au Service (Oeuvre, VI, 52-67). The mountain of Sainte-Odile is a real physical and geographical barrier between Germany and France, and it is as a bulwark defending France from Germanic invasion that Barrès presents it as a prelude to Ehrmann's story. The allegorical function of such a description is clear: it prepares the reader to accept Ehrmann as a protector of the "pays welche" against incursions from the "pays deutsche". The description of Sainte-Odile fills fifteen pages in which Barrès discusses all aspects of its symbolic value as a border barrier, from the religious and historical significance of the French saint martyred by the pagan German hordes to its contemporary political role as a territorial safeguard.

Allegorical spatial description is used in Colette Baudoche in a variety of ways, as is only appropriate in a novel whose principal action demonstrates a problem arising out of geographical and racial differences: the novel recounts how the proposed union of a Metz girl and a Koenigsberg man is prevented by the Lorraine dead of 1870. We have already seen how spatial description can be used ironically to show Asmus viewing Metz and Nancy with varying degrees of comprehension and sympathy (Oeuvre, VI, 209-213); by the use of subjective spatial description the development of Asmus'

appreciation of and sympathy for Lorraine can also be demonstrated. For example, the symbolic descriptions of the countryside surrounding Metz as viewed by Asmus reflect his pleasure at being accepted into a French family and show his growing intimacy with and esteem for France (Oeuvre, VI, 214, 227-36). In the case of Colette, on the other hand, the solemnity and spirituality of high mass in Metz cathedral express symbolically the forces working on her at the moment of her crucial decision (Oeuvre, VI, 244-49). Given the power and splendour of the appeal the dead of 1870 can make in the spatial context thus described, it does not seem so surprising that Colette elects to refuse a marriage with a representative of the enemy responsible for the deaths commemorated by the imposing ceremonial requiem.

A comparative analysis of Barrès' spatial techniques in Les Bastions de l'Est reveals his differential treatment of thetic space in the two novels. Whereas the functions of spatial description in Au Service de l'Allemagne may be termed almost exclusively expositional and designed to create suspense, those in Colette Baudoche appear much more organically [22] integrated into the allegorical narrative. Au Service begins with the narrator's expositional descriptive statement concerning "La Lorraine annexée" (Oeuvre, VI, 19, 22, 23); Ehrmann's story then unrolls to the moment at which he is ready to describe to the narrator his experiences of the German army. At this point, the narrative is suspended for two chapters while the narrator describes "La magnifique Alsace, toujours pareille et toujours diverse" and analyses the significance of "La pensée de sainte-Odile" (Ibid., VI, 52-67). Ehrmann's subsequent account of his fairly commonplace discomforts during military service inevitably comes as an anti-climax after the reader's expectations have

been raised by the period of waiting. Description in Colette Baudoche, on the other hand, after the narrator's short expositional statement on the allegorical significance of Metz as a representative of French as opposed to German bourgeois culture (Ibid., VI, 169-73), is very soon integrated dramatically and ironically into the narrative structure, since it is Mme Baudoche who describes "le style néo-schwob" (Ibid., VI, 189-90). Similarly, it is through Asmus' appreciative eyes that we view the architectural splendours of Nancy (Ibid., VI, 209-12) and the views we receive of the countryside around Metz increase both our knowledge of Asmus' developing taste for French life and culture and our understanding of Asmus' character development (Ibid., VI, 214-15). Finally, Barrès employs the excursion made by Asmus, the Baudoche ladies and the two Kraus children to the Château de Gorze as a dramatically integrated episode in the narrative. Again we "see" the countryside and the Château through Asmus' eyes, we share in his dreams of a contented life in Lorraine and we witness the allegorical incident involving a boorish German family which allows Asmus to demonstrate his increased sympathy for French politeness and at the same time to act as Colette's protector against his fellow-countrymen (Ibid., VI, 227-36). Successful integration means that spatial description functions more effectively in the allegorical narrative recounted in Colette Baudoche than in that recounted in Au Service de l'Allemagne.

Conclusion

Taken together, point of view and narrative techniques, plot and character construction, temporal and spatial description, and symbol, allegory and myth combine in L'Energie nationale and

Les Bastions de l'Est to become rhetorical techniques producing a kind of novelistic "discours", addressed by the novelist to the reader in order to convince him of the validity of the theses presented. Whatever the intrinsic worth of Barrès' theses in L'Energie nationale and Les Bastions de l'Est, whatever their currency or possible loss of the capacity to interest a later audience who may rightly or wrongly declare them irrelevant, if a reader decides when he puts these novels down that the thesis is presented logically and persuasively, then the thesis novelist has successfully practised his chosen narrative sub-genre, and his success is as much due to his skill as to the patriotic reader's propensity to be persuaded by a specific thesis. In the case of Barrès' thesis novel, history proves that their first reading public responded enthusiastically to them by either espousing or seeking to reject the theses of L'Energie nationale, Au Service and Colette Baudoche. Barrès' technical skill was instrumental in convincing those among his first readers who were convinced; but there were many, Gide among them, who remained unconvinced and yet who praised as novels Les Déracinés, for instance, or Colette Baudoche, as did Proust. In addition to the thesis novel's function to convince, and Barrès' success in that function is attested to by Zeev Sterhell, for instance, ("Barrès possédait un sens aigu de la propagande, du pamphlet, des thèmes et des idées susceptibles de convaincre" M. Barrès et le nationalisme français, p. 121), I think we must now allow that the thesis novel is at least as much a novel as a propaganda tool. Thus when a generation of readers enjoys a novel whose thesis it finds irrelevant, they are responding to the novelist's skilful deployment of novelistic technique, or to the historical information the novel offers in fictional form, or to the increase in self-knowledge they have gained

from considering the problem presented by the novelist, although they may have rejected the solution he proposes. We must now examine these three reasons for reading thesis novels to see whether they help to explain the continuing success of Barrès' committed fiction.

Let us look first at Barrès' novelistic skill in L'Energie nationale and Les Bastions de l'Est, and in order to view it in its true perspective, let us see it in the context of novels treating the same or very similar subjects and theses. I submit that an examination of the literary context of Barrès' thesis novels can only reveal their originality and vitality. L'Energie nationale is not unique, of course, among novels dealing with déracinement, Boulangism and Panama. Henry Bérenger's novel, La Proie (Paris, A. Colin, 1897) appeared in the same year as Les Déracinés and is referred to by Barrès in a footnote to Scènes et doctrines du nationalisme (Oeuvre, V, 66). The resemblances between Barrès' and Bérenger's novels are considerable. The same time period is used, the same events are described, and the hero of La Proie even resembles Barrès himself, being a deputy and a "notorious" writer at twenty-six who earns the title of "Prince de la jeunesse". The novel's subject as defined by Bérenger himself shows how much the hero, Raoul Rozel, combines the ambitious attitudes of Sturel and Suret-Lefort: "Ce roman...est le premier panneau d'un diptyque où je rêve de fixer la physionomie tourmentée de la nouvelle France. Un jeune ambitieux veut faire de la société sa proie, mais il ne la conquiert que pour en devenir la proie" (La Proie, "Préface"). The Boulanger affair and parliamentary corruption are referred to at length; one of the main characters for example, Paul Guermantes, a senator described as a colleague of Joseph de Reinach and Lesseps, personifies

parliamentary corruption and is shown bribing or blackmailing deputies and senators into giving him their support. The theme of Paris the destroyer of provincial French energy ("La monstruosité de Paris, qui déracine et gâte toutes les énergies françaises", Ibid., p. 294) also receives extensive coverage. Another novel, one focussed purely on the Boulanger affair, is Théodore Cahu's Georges et Marguerite (Paris, Ollendorf, 1893), which differs from L'Appel au soldat in being a sentimentalized version of the Boulanger love-plot with little reference made to political events. In Cahu's novel, Boulanger is frequently seen through the eyes of his adoring mistress, Marguerite de Bonnemains, and what judgements are made of Boulanger the national leader are generally favourable, emphasizing his popularity and heroic stature without dwelling on his political hesitations. He is seen in the company of easily recognizable historical figures with whom he occasionally discusses his political aspirations: "Delroude", for example, who wants Boulanger to march on the Elysée palace is transparently based on Paul Déroulède. Two examples give an idea of the mixture of romanticised pathos and gushy sentimentality which characterizes the tone of Georges et Marguerite. The narrator makes the following statement concerning the relative importance in Boulanger's mind of politics as opposed to Marguerite: "Déjà, et même à cette heure où toutes les espérances lui étaient permises, où la France se roulait à ses pieds avec des frissons de chatte passionnée, il murmurait le nom de Marguerite comme si ce nom contenait pour lui tout espoir et tout bonheur" (Ibid., pp. 102-03). The heroically exalted view which Boulanger is presented as taking of his life and military career can be seen in the following extract from Cahu's essentially trivialized and novelettish account of the Boulanger adventure:

"Mourir à Strasbourg, dans tes bras, dit-il à Marguerite, un soir qu'ils se retrouvaient seuls dans leur chambre...mourir en te pressant la main, en te prenant le dernier de tes baisers, mourir pour mes deux maîtresses, la France et toi! Si je pouvais acheter cette heure de triomphe au prix de toutes les souffrances humaines, je paierais avec joie" (Ibid., p. 213). The public one imagines reading Georges et Marguerite in 1893 must have included many of the young female followers of sentimental "feuilletons"; how they must have squirmed with delight at this hero capable of both the "belle déclaration" and the "beau geste".

The point need not be laboured further: both these novels have sunk without trace from the memory of the twentieth-century reading public; no longer reprinted, they are unobtainable outside of the Bibliothèque Nationale. No better known, no more available is the Georges Bonnamour novel, Une Journée parlementaire, roman tiré de la pièce de Maurice Barrès (Paris, Fayard, 1894) but then, Barrès' play itself is only saved from oblivion by its inclusion in the Oeuvre edition of his works. A novel better known than Bonnamour's but hardly more available is René Bazin's Les Oberlé (Paris, Calmann-Lévy, 1901) which treats the same problem as Au Service de l'Allemagne but proposes a different solution, namely that French speaking Alsatians should avoid German national service by taking flight back to the motherland and accepting the inevitable material depradation and déracinement attendant on such a course of action. Of these novels, all of which treat the events, problems and theses Barrès treated in L'Energie nationale and Les Bastions de l'Est, only Barrès' have survived as the recent reprinting in popular pocket editions of Les Déracinés, Leurs Figures and Colette Baudoche may be said to prove.[23]

The reason for their survival must lie in their value as novels irrespective of their theses. Just as it is not essential to accept the thesis illustrated by the Rougon-Macquart novels, namely that heredity and environment influence in rigid and easily predictable ways the development of the human personality or behaviour, in order to sympathize with Etienne Lantier in the mine or with Gervaise in the dram-shop, in order to enjoy Germinal and L'Assommoir as novels that is, so it is possible for the reader of Barrès, I believe, to enjoy his thesis novels for the same reason. Carried along by the force of Barrès' or Zola's imagination and total world-view, by the novelist's ability to construct a coherent, and frequently tragic universe dominated by failure and disillusionment, French readers may well find L'Energie nationale and Les Bastions de l'Est powerfully affecting. Barrès' evocation of the consequences of misery and failure in Paris, for instance, or of the great mob scenes during the Boulanger affair, his terrible descriptions of the wolf-pack in the Chambre baying for the blood of the "chéquards" allow the reader to forget Barrès' rhetorical diatribes against parliamentary government, the Sorbonne or the harmful predominance of Paris in French society. Similarly, admiration for the swirling movements of many main characters, for their interrelated actions and reactions, groupings and regroupings, forming the main plot and the various sub- and counterplots, of L'Energie nationale, or for the realization of a secondary character like Fanfournot, a novelistic triumph of economy and vividness, enable the modern reader interested in fictional and rhetorical techniques to register his satisfied approval of a master practising his craft. The reader who seeks, on the other hand, in historical novels for some deeply felt and moving sense of historical period, of how

people lived and thought at a specific moment in history can turn to L'Energie nationale and Les Bastions de l'Est with profit. Barrès' attitude to history lies somewhere between that expressed by those historical novelists who plead in their prefaces that "the episodes written down in the following pages are true" and who then give an almost completely fictional account of the past (Dumas-père is a good example) [24] and the astute scandal-mongering film-director's conventional disclaimer in our own day that "any resemblance between the events and characters depicted in this film and real persons or events is purely coincidental" (most of the Hollywood directors used it at least until the middle sixties). Quite demonstrably, real persons and historical events are presented in L'Energie, so much so that Sternhell has pronounced in favour of its historicity, and Aragon in favour of its recreation of the atmosphere of the period; [25] Barrès' involvement with both persons and events serves only to make his account more interesting and revealing for a historically-oriented reader of fiction.

Let it be said also in passing that not all of Barrès' theses have become dead issues. Strange as it may seem, the devolutionary thesis of Les Déracinés was treated in a novel as recently as 1964. Christine Arnothy, in discussing her novel [La Saison des Américains] admits to having tried to advance such a thesis: "Dans La Saison des Américains (Paris, Julliard, 1964), le héros, John, est à moitié hongrois, à moitié américain. Par la faute d'une éducation maladroite, il est meurtri, déchiré entre deux pays. / Par ce personnage, j'ai voulu prouver qu'on ne peut pas vivre partagé entre deux civilisations différentes" (Europe, October 1968, p. 31). Attempts to save individuals from the impoverishment of their personality brought about by the abandonment of a regionalist set of attitudes

and beliefs and their acquisition of the more cosmopolitan and superficially glossy outlook usually found in a national or racial capital have included in England in the late fifties and early sixties the works of the Northern novelists; in France, the movements for Breton liberation and Alsatian independance demonstrate a similar tendency to wish to increase the prestige of regional particularities, expressed by a political movement in favour of regional autonomy or devolution from the central governing body; similar movements in favour of some system of loosely federal organisation of equal and independent regions in a previously united whole dominated by one central capital city have resulted in the formation of the Scottish and Welsh Nationalist Parties, and the separatist Parti Québecois in Canada.

The theses of Au Service de l'Allemagne and of Colette Baudoche may not seem to be so open-ended or so potentially adaptable. In face of the movements to promote European or worldwide economic, legal and cultural co-operation, it requires a considerable effort of the imagination to see things from the point of view of an unwilling Alsatian "volunteer" in the German army of 1904, or from that of a girl whose tribal gods demand that she sacrifice possible personal happiness out of respect for patriotism. And yet it would be foolhardy to claim that patriotism is no longer capable of sustaining either a thesis or reader interest and that, as a result, Les Bastions de l'Est have lost their illustrative function as novels. Because of their open-endedness, which is another way of saying because of their universal applicability, of their classicism in a word, the theses of Au Service and Colette Baudoche may be said to express constant human tendencies. The circumstantial

specifics, the temporal and spatial coordinates (Alsace-Lorraine in the first decade of the twentieth century) can be abandoned without loss. What we are left with are narrative structures which resemble in simplicity, for example, the fundamental conflict between conservative establishment and youth in revolt which has given us the Creon-Antigone axis. Both Au Service and Colette Baudoche are dramatizations of the individual's struggle to accept or reject what he or she finally accepts as his or her duty. Ehrmann, like Horace, performs a distasteful and arduous military duty; Colette, like Andromaque, refuses to love (or marry) a representative of the enemies and conquerors of her own country. Fernand Baldensperger realized this, the true classicism of Les Bastions de l'Est, when he wrote of one of them: "Il n'est pas douteux que dans cette histoire d'une jeune fille de Metz, d'une simplicité stylisée, Barrès n'ait cherché à écrire son Hermann et Dorothée, son épopée de la vie quotidienne impliquant un drame de conscience et un conflit pathétique dans des âmes simples, touchant aussi à l'éternel problème du sentiment heurtant des objections supérieures à sa propre mesure" ("L'Appel goethien chez M. Barrès", Revue de la littérature comparée, January-March 1925, p. 130).

Finally, the act of reading a thesis novel may force us into an effort of self-exploration as we ask ourselves why the thesis holds no relevance for us. W.J. Harvey has argued, for instance, that the case of a work whose apparent artificiality (for thetic or any other reasons) encourages our indifference to the story or the message it contains, nevertheless offers the more personal reward of an increase in self-knowledge: "For we are made to understand the work but also to understand ourselves in relation to the work" (Character and the Novel, p. 73). Thus that Colette's sac-

rifice leaves us cold is perhaps more interesting as a revelation of our own attitudes than it is as a proof that the theses of Les Bastions de l'Est no longer concern us, and the examination of our lack of sympathy for a character acting within her voluntarily accepted limitations might make us begin to question the use we make of our own almost unlimited freedom. Similarly, the contemplation of Suret-Lefort's ambition seen as battening on his desire to betray his individual particularity might make us doubt the wisdom of our own profitable conformities.

Chapter V: Barrès' General Aesthetic Theory and Theory of the Novel 1909-1923

1. Introduction

This final period in Barrès' life saw him conducting in his notebooks, articles, speeches, and in his literary works proper, the most complete discussion he ever undertook of the concepts underlying his own experience and practice of literary creation, and of his concept of the novel and novelistic techniques. Frequently, as we shall see when presenting his views on what he called the "poetic" or "musical" novel, Barrès drew on analogies with other literary genres or with quite distinct fields of artistic endeavour when seeking to explain the art of the novelist. Clearly it will be necessary in this chapter to distinguish between, for example, Barrès' views on painting and on the novel, using the former to clarify the latter wherever possible. With this end in view, the texts examined here have been arranged in a way which enables us to follow Barrès as he proceeds from the discussion of the most general and demanding problems encountered by the literary artist to the most specific analysis by him of the novel genre and of particular fictional techniques. Thus we first accompany him as he seeks to understand the mysterious processes of literary inspiration and composition, and then as he debates the problem of the purpose of art itself; his attempt to define the generic concept represented by the novel will next be examined as will his increasing regard throughout this period for the "poetic" or "musical" novel; and finally his thoughts on the specific fictional techniques he used in the novels he wrote between 1909 and his death, La Colline inspirée and Un Jardin sur l'Oronte, will be analysed. In presenting Barrès' thoughts on aesthetic theory during the period in question, chronology will in

general be respected within each sub-section of this chapter in order that we may follow the progress of his personal aesthetic debate. In the conclusion to the chapter an attempt will be made to summarize and evaluate Barrès' achievements as an aesthetic theorist in this, the most interesting and rewarding because the richest, period of his theoretical writing.

2. Barrès on literary inspiration and methods of composition 1909-1923

Barrès' attempt during this period to communicate the nature of a poet's experience of inspiration to readers not fortunate enough to have been vouchsafed the experience itself produced no ultimately satisfying results. He tried to suggest its nature on the one hand by the parallel he drew between artistic or poetic inspiration and the mystic's feeling of possession by some outside force, [1] and on the other, as we shall see later, he used the analogy of the listener's response to music to give an idea of the state he was trying to reconstruct. In an entry in Mes Cahiers headed "L'Expérience mystique", he wrote in 1921, "Le parallélisme entre l'inspiration des poètes et des mystiques est constant" (Oeuvre, XIX, 275) and he then went on to say that, like the mystic's glimpses of the unknowable, the poet's extra-sensory flashes of insight cannot be satisfactorily rendered without his having recourse to an intellectual and logical discipline and to precise linguistic means which inevitably distort the account given of the experience itself:

> La connaissance du poète...c'est une prise de contact avec l'invisible, l'intangible, l'insaisissable, avec ce qui dépasse les sens...Au moment même où je suis en contact avec cette chose vague, il y a des démangeaisons de définition qui gênent l'expérience mystique et qu'autant que possible il faut refouler...C'est-là le phénomène de l'inspiration proprement dite...Suivent alors ces mille idées, ce ruissellement de connaissances, de curiosité, et cela commence dès que le travail proprement littéraire et artistique commence. /

> Voici donc le problème: comment concilier ces deux choses? Comment ce travail intellectuel qui suit traduira-t-il des impressions qui ne sont pas intellectuelles? (Ibid., XIX, 272-73).

We shall return to this subject when examining Barrès' remarks on music in this period: let us for the moment merely note that Barrès felt communication of the exact nature of the inspirational experience to be impossible.

Ten years earlier, however, in 1911, he had explained, if not the nature of inspiration, at least the mechanism of composition when he said that the latter consisted of the imposition of an intellectual discipline on the essentially emotional and subjective data thrown up by the subconscious. By subjecting such data to the control of logic, by seeking to give them precise form through objective definition and through carefully and skilfully chosen linguistic means of expression, the writer may turn his own emotional experiences into the meaningful and reader-enriching material of his literary works: "Je ne suis satisfait qu'autant qu'une pensée que j'ai contrôlée, que je vois être une vérité, se mue dans la chaleur de mon être, sous de longs soins de moi-même inconnus et m'arrive au coeur comme un sentiment tout prêt à devenir un chant" (Oeuvre, VI, 505). The inchoate materials stored in the poet's unconscious and unlocked during his inspirational experience are turned into a communication when, by his skilful choices and discards, he stamps his conscious personality on the artefact thus created. Madame Frandon, in quoting the above passage, comments that it may be used to explain the extremely long period of maturation of Un Jardin sur l'Oronte, the inspiration for which dates from 1892 [2] with the eventual date of publication being 1922: "N'était-ce pas", Mme Frandon writes, "à l'avance, expliquer la continue et amoureuse formation de son roman oriental" (L'Orient de

Maurice Barrès, étude de genèse, Genève, Droz, 1952, p. 347). Mme Frandon's book is a genetic study of the sources of Barrès' orientally influenced works and it is to Barrès' own remarks on the sources of his works that we turn now.

In an entry in Mes Cahiers made in 1910, Barrès identified the ultimate conscious source of his literary works and also analysed the process by which personal experiences or impressions inspired by his readings were turned into the final polished product. He gave this explanation while speaking of one of the host of uncompleted works for which plans exist in Mes Cahiers, [3] a projected "Nouvelle" on the poet Maurice de Guérin (1810-1839), author of the prose-poem Le Centaure. In the Mes Cahiers entry, Barrès explains in detail how he approached a subject which may have lain dormant for years in his subconscious, enriching it with the fruits of his own literary and non-literary experience and ideas: "J'ai dans l'esprit, comme tout le monde, un certain nombre de dossiers, ou si vous voulez de groupes de souvenirs, avec lesquels je m'occupe chaque fois que j'ai un instant de loisir et que j'y suis invité par l'heure et les événements. / Ces dossiers se rapportent à des aventures personnelles ou bien à des personnages attrayants de l'histoire, ils sont le fruit de mes lectures ou de mon expérience propre et du fait même que je continue de respirer et d'être sensible sans aucune intention de ma volonté, ils ne cessent pas d'augmenter en nombre et en importance" (Oeuvre, XVI, 342-43). Admitting that such raw material in its unfinished state is merely banal, he goes on to describe the intellectual and artistic transformation of these ideational sources of his works during the period of composition: the artist turns and re-turns his chosen topics in his mind, reviving and revising always familiar subjects, shaping,

twisting, and extending the original material, adapting it to his developing concept logically or instinctually, consciously or unconsciously. Thus, the work of composition proceeds and poetry results from the originally chance-gathered fragments:

> Il m'arrive que mes dossiers se transforment en images vivantes. Des groupes de faits, voire des groupes de raisonnements précis, oui, des sujets que j'ai étudiés et vécus, que je connais comme des fiches de bibliothèque ou comme des heures déterminées de mon existence disparaissent et à leur place vient se présenter à mon regard quelque tableau équivalent. Mes notions s'amalgament les unes les autres, mes raisonnements cessent de batailler, il se compose en moi à la place de ces liasses informes, une glace unie, une sorte de miroir profond. Je n'ai plus que faire d'analyser et de discuter, j'oublie comme en un rêve ma propre personnalité, des images se lèvent au fond de ma conscience, des images équivalentes à ce dossier que j'examinais et dont je me délivre. C'est une sorte de tableau, de paysage, voire une suite de scènes qui se proposent et s'imposent à mon âme enchaînée par la sympathie
> (Oeuvre, XVI, 343).

In concluding his thoughts on composition in the 1910 passage to which reference has already been made, Barrès chose analogies with the musical and visual arts to illustrate how the original inspirational donnée is embellished through reworking:

> Si j'essaye d'écrire quelqu'une de ces visions, je ne pourrai construire, je m'en doute bien, qu'une sorte de récit très gauche où ceux qui me lisent ne retrouveront à peu près rien, il y manquera les arrière-plans, la profondeur, la sonorité, les lointains retentissements. Il faudrait que je fusse un musicien. Il faudrait mieux encore que je fusse un de ces peintres que j'aime tant, un Delacroix, qui expriment leur vie intérieure par des ciels orageux, des lueurs argentées et tristes, des couleurs d'une mélancolie lyrique. Car c'est bien un tableau de cette sorte qui le plus souvent se forme sous mon regard intérieur
> (Oeuvre, XVI, 343-44).

Two of Barrès' fundamental ideas on art in the period 1909-1923 are expressed in this passage as well as the one which states the disciplinary function of composition on inspiration: the implied belief in the interrelationship of all the arts and of artistic

techniques in general remains a constant; and the notion that art translates in coherently communicable form the artist's inner dramas without reducing his works to autobiographical outpourings, is another. We shall return to these ideas in later sections of this chapter.

3. Barrès on the Purpose of Art and the Aim of the Artist 1909-1923

> "Y a-t-il chez moi un goût des cultures antithétiques, des oppositions? Je crois que c'est plutôt le goût de tous les sommets....'Equilibre complexe', dit de moi Gillouin, je suis vrai"
> (October 1922, Oeuvre, XX, 106).

Perhaps nothing illustrates better Barrès' taste for conflicting ideas and his attempts to reconcile them, than the debate he conducted in his notebooks and published works, in the period 1909-1923, on what in his opinion should be the aim and nature of art. On the one hand, he frequently condemned art which is merely amusing or frivolous, but on the other, he refused to accept the idea that art should be totally subjugated to an author's desire to improve his fellow men or their lot. The twin entities formed by the "Art for Art's Sake" position and by that of the practitioners of a "littérature de service" remain the two poles between which Barrès' theoretical meditations swing in this period, and it would deform his thought to say that he ever came down firmly, "once and for all", in favour of one position at the total expense of the other. In the main and most frequently, he seems to have accepted the Horatian formula, in the form given to it by one of his great literary admirations, Racine, in the "Préface" to Bérénice, namely that the artist's aim should be to "plaire et instruire". There were moments, however, as we shall see, when he considered making a definite choice between delight and instruction, moments in

which he came closer than ever before to preferring the delightful function of art to the instructional one; and this, of course, in the period when he wrote La Colline inspirée and Un Jardin sur l'Oronte.

Believing that art should provide "un élan vers la vérité", as he expressed it in 1919 (Oeuvre, XIX, 136), he remained firmly opposed to the idea that art should be simply "amusing", that a novel, for instance, should merely be regarded as a convenient and entertaining means, offered by the novelist to his readers, of passing a few empty hours. In his 1911 review of the Tharaud brothers' novel, La Maîtresse servante, Barrès explains how a remark made by Henry Roujon at Alphonse Daudet's funeral in 1897 ("A quoi sert un roman s'il n'est pas amusant?") had haunted him for years, and he formulates his reply as follows: "Amuser, amusant, amusement, je ne connais pas de mots plus suspects. Qu'est-ce que tout cela veut dire exactement? A l'usage, j'ai toujours vu que derrière des promesses d'amusement on cachait d'insipides corvées. Dieu vous préserve des journaux amusants, des petits jeux amusants, et en général de toutes les journées d'amusement! J'aime mieux un large et reposant ennui" (Oeuvre, VI, 505). As his choice of examples shows, by "amusing" in this context, Barrès means the mindless, time-killing frivolousness of comic papers, parlour games and day-trips and he rightly, I think, condemns novels which demand from their readers too little intellectual and emotional effort and which offer them too little intellectual and emotional sustenance. He believed (and stated in the same review) that the novel must broaden the reader's outlook by giving him a new viewpoint on life--but this does not necessarily exclude entertainment as one of the goals sought by the artist. [4] He continued to demand that a work of art

should satisfy its readers' desire to be informed both about life in general and about the mind which shaped it. He insisted twice, for instance, that it was not only appropriate but desirable, even essential, for a reader placed before a work of art to ask what point the work proves. In the form of a statement of his aesthetic principles made in January 1913, he wrote: "La grande affaire devant une oeuvre d'art, monument, symphonie, poème, c'est de sentir ce qu'elle prouve, d'atteindre derrière le signe à la réalité, d'entrer en communication avec cette réalité, de saisir une âme sous la pierre, sous les mots, sous les sons, de s'en augmenter. Une oeuvre d'art, c'est le moyen d'une âme" (Oeuvre, XVII, 278-79). And in May 1920 he quoted approvingly the reaction of a scientific, logical mind to a work of art: "Le géomètre Roberval, en sortant d'une re - présentation de Corneille disait: 'Qu'est-ce que cela prouve?' Cette question est extrêmement raisonnable. Il y a lieu de se demander de toute oeuvre d'art ce qu'elle prouve" (Oeuvre, XIX, 203). It should not be overlooked that La Colline inspirée appeared in 1913, and that in 1920, Barrès was preparing Un Jardin sur l'Oronte. It is unlikely that these two works remain absolutely uninfluenced by this belief in the didactic function of art.

On the other hand, the related problems of the morality of a work of art and of what some critics believed to be the prime function of art: namely, that the artist had a solemn duty to influence his readers to adopt a positive attitude to Christian morality, was to become the central issue in what the Abbé Bremond called the "sotte querelle d'Oronte". [5] Catholic writers, like Henri Massis, José Vincent and Robert Vallery-Radot, who demanded that it was morally incumbent upon Barrès to make his novels vehicles for propagating the Catholic view of life, took no account,

of course, of the developments under way in Barrès' own aesthetic theory in the period we are discussing. If they had, they would have discovered that their statements on the "immorality" of Barrès' artistic position was a simplistic over-statement when compared to his own more subtle and far-reaching consideration of the relationship between art and morality, as the evidence shows. In 1910, for instance, Barrès had been asked a number of questions by a literary journalist, Léon Bocquet, who was conducting an enquiry entitled "Morale et littérature" for La Revue française (the results were published in the February 6, 1910 issue). Barrès' answer to one of these questions: "La littérature peut-elle et doit-elle tendre délibérément à devenir honnête et morale?" deserves to be quoted because in it he seems to be taking a position close to that of the exponents of the "Art for Art's sake" doctrine: "L'oeuvre d'art", he replied, "n'a pas d'autre objet que l'excellence artistique. Elle n'a pas à enseigner la morale. De fort belles oeuvres peuvent agir d'une manière désastreuse sur certains êtres. Il serait bien fâcheux de donner à lire des pages brûlantes d'amour terrestre à une personne engagée dans les cloîtres. Ces pages pourtant seront d'une puissance littéraire sublime. C'est à dire que tout n'est pas bon pour tous". Barrès' contention that an author writes for a specific and appropriate public saves his statement on the artistic dangers of conscious moral intention from the criticism made of the Aesthetes among others, namely, that they sought in their works to isolate one aspect of life, the literary or artistic one from all others including the ethical, moral and philosophical. Thus Barrès could reply that an author can rely on his faithful public, one sufficiently familiar with his works to view any one of them in the context of them all, and to correct any apparent "immorality" found

in one by reference to the norms informing the whole canon. If all his works are morally unconventional, then the "immorality" in one work comes as no surprise, except to the inexperienced reader who can be protected from works inappropriate to his impressionable state of mind.

Barrès gave the following, more positive definition of his concept of the purpose of art, in March 1912: "Je définis l'art une représentation idéaliste de la nature et de nous-mêmes en vue du perfectionnement physique et moral de notre espèce. / C'est-là ma thèse, à condition que l'on comprenne que Mademoiselle de Maupin propose de l'ardeur, une certaine fierté, quelque chose qui ne se satisfait pas aisément. Cela est beau chez un jeune homme. Ignoble chez un vieillard. Il faut avoir vingt ans et puis cinquante ans. / J'ai dit: Honte à Zola, mais jamais à Gautier. / Comme une noble figure de femme fait jaillir du fond de notre être la passion anoblissante" (Oeuvre, XVII, 170-71). As the examples he adduces show, he believed that the "morality" of a work of art was partly a function of its form, not merely of its content. Thus he numbered Gautier among poets who had created works of beauty and he rejected the ugliness he found in Zola; as we have seen, the latter's "pornography" of form, his crude inelegance, produced immoral works, Barrès believed, while Gautier was enabled by his respectful acceptance of formal restraints to become a poet.[6] That art could improve man and man's lot without moralizing he was to state most successfully when he was himself under attack from the Catholic critics of Un Jardin sur l'Oronte.

Picking his way adroitly between the two extremes represented by supporters of Art for Art's sake and those in favour of a subjugation of art to moralistic purposes, he first, as Philip Ouston

has pointed out, "explicitly denied that he had expressed any 'edifying' purpose" in writing the story of Sire Guillaume and Oriante (The Imagination of Maurice Barrès, p. 268; see also Oeuvre, XII, 465). During the controversy caused by l'Oronte, he reminded his critics that: "l'Eglise...laisse l'artiste concevoir comme il veut son oeuvre d'art pourvu qu'elle ait de la beauté. Dès qu'il apporte quelque chose de noble, le sursum corda vers le beau, vers le bien, on ne la chicane pas, ou l'accueille, et on l'interprète au mieux" ("Art et Religion", Oeuvre, XII, 465). This text is central to our understanding of Barrès' view of art: just as the term "beau" leads inevitably and synonymously in the above text to the term "bien", so Barrès believed that the pursuit of beauty led to the pursuit of goodness and that Beauty and Virtue could be achieved simultaneously by the artist. Thus Barrès realized that the opposition made between the Art for Art's sake and Moralistic viewpoints was unnecessarily melodramatic: "Toute beauté et toute bonté collaborent à nous rapprocher de la vérité, à nous en donner le désir, à nous mettre dans la voie de notre perfectionnement" (Oeuvre, XII, 465). [7] This statement reconciles, or at least syncretizes, the Art for Art's sake viewpoint, as expressed for instance by Poe in "The Philosophy of Composition" and in "The Poetic Principle" (Edgar Allan Poe, Selected Writings, London, Penguin Books Ltd., 1972, pp. 480-92, 499, 513), and that of a nineteenth-century French literary giant, one of Barrès' most enduring admirations, Victor Hugo, who in a text entitled "L'Utilité du beau", expressed his belief in the positive moral influence of art as follows: "Le Beau est là. L'Homme regarde. Une inexprimable pénétration du Beau lui entre par tous les pores. Il se sent élu; il lui semble que ce poème l'a choisi. Il est possédé du chef-d'oeuvre. Dans la montée de la contemplation,

l'idéal se fait sentir et la bonté a jailli de la beauté" (Text cited by Jacques Seebacher, "Esthétique et politique chez Victor Hugo, 'L'Utilité du Beau'", Cahiers de l'Association internationale des études françaises, 1967, XIX, 235). That Barrès did not attempt to satisfy Massis and the rest by subordinating literary values in Un Jardin sur l'Oronte totally to that work's potential value as religious propaganda is a gain for literature at the expense of apologetics, not of morality.

The practical results in the period after the First World War of Barrès' resolution of the conflict between the literary and moralistic or propagandist functions of art, were Un Jardin sur l'Oronte and Le Mystère en pleine lumière. In both these works he took a more relaxed and uncommitted view of politics, philosophy and morality than he had earlier in his thesis novels and patriotic wartime journalism, and this relaxed stance appears also in his theoretical writings between 1919 and 1923. Most obvious in these texts is the desire to protect and maintain the rights of art against encroachment from philosophy, politics and morals, on the one hand, and from frivolous dissipation of artistic purpose on the other. For example, he wrote in September 1922: "Maintenir jusque dans l'utile et le frivole la tradition de l'art" (Oeuvre, XX, 94). And, when, in a famous passage, first published on April 2, 1921, he described his state of mind when he could finally lay aside his burden as the chief literary propagandist for the Allied cause in France, the text reveals an artist finally uncommitted, joyfully at work creating imaginative literary works:

> J'avais toujours appelé le moment où je pourrais en quelque mesure replier mes dossiers et revenir à ma vocation première d'inventer en pleine liberté des pages de pure imagination, sans notes ni documents, simplement pour me faire plaisir à moi-même: petits écrits que je voudrais transparents

> et tranquilles comme des flammes qui brûlent en plein soleil. Ah! quelles délices, devant un cahier de papier blanc et sur une table nette, de se livrer à sa fantaisie, avec une paisible attention, et de n'avoir pas d'autre loi que les rythmes qui se proposent à un poète dans ses loisirs"
> (Oeuvre, XII, 203).

A few months later, in August 1921, he was repeating that Un Jardin sur l'Oronte was a "divertissement", a "poème d'opéra...un oiseau bleu...un plaisir que je me suis donné à moi-même, un jardin" (Oeuvre, XX, 82-83), and he described it in October 1922 as one of his "fantaisies" (Ibid., XII, 530), declaring that in his final novel "Je ne poursuivais rien qu'un délice" (Ibid., XII, 463). Throughout this final period, Barrès expresses himself in his discussions of aesthetic matters as the inspired bard of old might be expected to do: he transmits through his gifts for communication the vision of beauty vouchsafed to him by his inspiration. The bard does not thus disclaim all responsibility for his message; rather he trusts that by leading his listeners towards Beauty he is also leading them to Truth; it is for them to benefit from his quest.

4. Barrès on the Novel as compared to other Genres in the period 1909-1923

> Cest une chose admirable que chez vous le genre littéraire n'est que la forme d'utilisation possible d'impressions plus précieuses que lui, ou de vérités dont vous hésitez sous quelle forme vous devez les mettre au jour
> (Proust, letter to Barrès, dated August 1911, Oeuvre, XVII, 101).

Proust's generous tribute, addressed to Barrès after reading Colette Baudoche, should not deceive us into thinking that Barrès gave no thought to questions of literary genre in his writings on aesthetic theory during the period under discussion. On the contrary, Barrès' theoretical texts show that he examined and analysed, perhaps with a view to experimenting with, a number of literary genres,

of which the novel was only the most constant and obvious. Barrès' interest in various distinct fictional narrative sub-genres should make us beware of making too hurried a generic categorisation of La Colline inspirée and Un Jardin sur l'Oronte, especially in view of the frequent and faulty generic identifications made of them by former critics, as we shall see in the next chapter. Meanwhile, evidence clearly exists in his theoretical writings between 1909 and 1923, to suggest that he gave a great deal of thought to problems relating to literary genres and that he expressed himself with considerable clarity on such matters.

He frequently discussed the novel genre, for instance, and the various subordinate kinds of novel existing within it. In 1911, he distinguished between the "roman de moeurs", the "roman de caractère" and the "roman à thèse" in these terms: "Il y a mille sortes de roman: les uns nous peignent les moeurs d'une société ou bien de quelque type d'exception; d'autres nous mettent au courant d'une doctrine, d'autres encore nous enflamment d'amour ou de haine pour un idéal" (Oeuvre, VI, 505). In the same year, when he was also preparing La Colline inspirée in which supernatural and gothic elements appear, he considered on a number of occasions the fantastic or horror novel, and the novel dealing with the supernatural in general. The main advantage of the fantastic novel, he believed, was to keep alive man's belief in a non-material world, as appears from his reactions to Baudelaire's view on the gothic novel: "'le roman fantastique a le mérite immense de nous rappeler l'existence du monde invisible. Il représente surtout les forces négatives et mystérieuses du mal, mais son domaine est illimité comme les abîmes de la Nuit, avec les visions terrifiantes qui s'agitent dans les ténèbres.' Ces visions terrifiantes, ce sont celles qui naissent sous notre re-

gard enfin lucide, hélas! lucide. On ne pense bien que dans les ténèbres" (Oeuvre, XVII, 81). And when, almost two years later, he came to analyse what he believed to be the positive qualities of La Colline inspirée, he declared them to lie in his successful combination of aspects of the realistic and supernatural novels: "Les Baillard. C'est un grand livre, d'un seul jet, tout animé par le désir d'être vrai et pourtant enveloppé de fantastique. C'est ce que l'on pouvait tirer aujourd'hui de la vie moderne qui rentrât dans cette charmante littérature éternelle où se mélangent le réalisme et le surnaturel" (Oeuvre, XVII, 274).

The relevance of Barrès' theoretical meditations to the fiction he was writing is underlined particularly by a number of texts in which, between 1919 and 1921, when he was writing Un Jardin sur l'Oronte, he expressed his interest in the "roman chevaleresque", or "Romance". [8] In June 1919, for example, he made the following entry in Mes Cahiers evoking the atmosphere of idealism and faith to be found in such romances: "Les romans chevaleresques, vivre une vie de chevalier, conquérir la terre pour le Christ, conquérir le ciel, que cela est tentant...J'ai une note rudimentaire sur le goût éternel de la vie selon les romans de chevalerie" (Oeuvre, XIX, 49). As was his usual custom, he complemented this "rudimentary" note with extensive research during the preparation of L'Oronte, so that by February 1921, we find him conducting a learned discussion in Mes Cahiers on Ernest Seillière's concept of "l'amour courtois" as idealized by the traditions recorded in the chivalric novel (Oeuvre, XIX, 278). He also indicates, in October 1921, that the "roman chevaleresque" had given him his earliest experience of literary pleasure, a fact which we are entitled to see as not entirely unrelated to his decision to try his hand at the romance sub-genre:

"l'un des premiers livres qui m'aient été lus, c'est Richard en Palestine, et ce vieux roman chevaleresque de Walter Scott repose toujours, comme un enchantement, au fond de ma mémoire..." (Oeuvre, XIX, 333). If I am right in considering that Barrès combined romance and novelistic techniques in La Colline inspirée, and that he wrote a modern romance in Un Jardin sur l'Oronte, these expressions of his interest in the romance sub-genre ought to be considered as forming some of his most directly relevant statements on his theory of fiction during his final period as a writer.

The above mention of Walter Scott immediately poses the question of how Barrès differentiated in this period between the empirical narrative sub-genre represented by history and the fictional narrative sub-genre identified as the novel; and the problem of Barrès' combination of the empirical and the fictional to form the historical novel in the period during which he wrote the fictionalized history of the Baillard brothers, must be considered. As we have already noticed, Barrès proclaimed frequently right from the time of the Culte du Moi, his preference for fiction which grew out of the solid ground of reality. In 1910 he expressed this preference once more in the form of a general statement in favour of the novel which deals with the history of a region and its people: "Dans Walter Scott, Erckmann-Chatrian, et votre Sang d'Argonne j'ai retrouvé ce mélange de fiction et de vérité qui a toujours eu pour moi un attrait si vif" ("Préface" in Daniel Laumonier, Sang d'Argonne, Paris, Plon-Nourrit, 1910). But in 1913, instead of speaking generally in favour of a combination of history and fiction, he distinguished clearly between them and between the conflicting demands which created their generic distinction. His attempt at such a separation came about because of a letter he received from l'Abbé

Mangenot, dated August 30, 1913. The Abbé had read La Colline inspirée and had discovered what he considered to be a lack of historical accuracy in it, and had proceeded to write two articles on the subject ("'La Colline inspirée'. Un peu d'histoire à propos d'un roman", Revue d'Histoire de l'Eglise de France, May and July, 1913). In his reply to the Abbé's letter, Barrès confesses that he is not at all surprised that the Abbé should not find in La Colline inspirée an absolute conformity to the facts as recorded in the ecclesiastical documents relating to the Baillard affair, for the very good reason that Barrès' work was not history but a historical novel, and like any historical novelist he had taken whatever liberties with the historical sources he considered necessary to the creation of a successful work of art. Barrès' reply deserves fairly extensive quotation, because in it he defines with the utmost clarity his idea of what constitutes the duties of the novelist as opposed to those of the historian, as each attempts to respect the conventions of his chosen narrative sub-genre:

> On doit lire en épigraphe sur la couverture d'un tel livre: 'Vérité et Poésie'.
> Comprenez bien que les devoirs de l'annaliste et du romancier ne sont pas les mêmes. Il y a lieu d'écrire le drame romantique de Faust, et encore l'Histoire prodigieuse et lamentable du docteur Faust et encore, s'il est possible, une savante monographie de Jean Faust ou Faust inventeur de l'imprimerie et qui fut un génie, paraît-il, avec les moines de Mayence. Nous lirions avec plaisir ces diverses efflorescences d'une même aventure. Le romancier doit repenser, revivre, refaire les éléments qu'il emprunte à la vie; son but est de créer une unité et qui prouve quelque chose. Tandis que l'érudit mérite par des recherches minutieuses, l'artiste triomphe s'il a su, grâce à son imagination, faire surgir un petit univers qui puisse émouvoir les âmes et faire résonner notre coeur
> (Oeuvre, XVIII, 13).[9]

Barrès then adds the following note to the text, presumably not for inclusion in the letter, but which refers to the different functions of the historian and novelist respectively: "Vous faites

du cinématographe, vous peignez des ombres, des jouets mécaniques. Vous les étudiez par le dehors. Moi je peins le dedans", (Ibid.). Barrès' letter, which contains, as well as his definition of the novelist's function, namely to make an artistically satisfying story, owing its interest to vividness and to the emotional appeal made by his fictional world, his suggestions for treating the Faust legend, shows that he possessed a sense of the nice generic distinctions between romantic drama, popular history and works of erudition.

But genres other than the novel or history claimed Barrès' interest in this period as may be seen in texts written during the composition of his novels of this period. In 1910, he spoke of the history of the Sion-Vaudémont region in terms which suggest he was contemplating writing a kind of Virgilian epic poem of Lorraine, with the Baillard brothers taking on the trappings of epic heroes: "Arma virumque cano. Je chante Sion" (Oeuvre, XVI, 359). And, in the text of Un Jardin sur l'Oronte itself, Barrès indicates subtly and indirectly that, although Guillaume's story is expressed in the form of a novel, it contains elements taken from classical tragedy and oriental poetry which transfer it from the level of mimetic novel to that of mythic romance: "Quelqu'un m'a dit qu'il y trouvait [in the "oriental manuscript" on which Guillaume's story is recorded] des vers des poètes orientaux, qui n'étaient pas nés à l'époque où se passe ce drame, et, chose plus étrange, quelques lambeaux d'Euripide. Je ne sais que répondre" (Oeuvre, XI, 16).

Thus at the time he was preparing La Colline inspirée, Barrès was considering the precise generic differences between the novel and historical writing as well as viewing the Baillard story in epic terms. Similarly, between 1919 and 1921, the final period of

preparation and composition of Un Jardin sur l'Oronte, he expressed his enthusiasm for Scott's historical romance, The Talisman, he showed his familiarity with the themes and atmosphere of romance and of the medieval "roman courtois", and in l'Oronte itself, he indicated a debt to classical tragedy and to oriental poetry. These diverse romance, epic, historical and poetic influences should not be forgotten when we seek to identify generically his last two works of fiction.

5. Barrès' Concept of the Novel 1909-1923

> A novel is in its broadest definition a personal, a direct impression of life: that, to begin with, constitutes its value, which is greater or less according to the intensity of the impression
> (Henry James, "The Art of Fiction", Selected Literary Criticism, edited by Morris Shapiro, London, Penguin Books, 1968, p. 83).

This statement on the novel is, as Henry James realized, of course, much too general as it stands to offer more than an introduction to the definition of the novel, and James, having laid down his founding principle in his 1884 essay goes on to specify the aims and characteristics of novelistic art. In 1911, Barrès began his own most extended discussion of the novel form with a similar broad definition and then amplified it through an examination of some of its implications, both aesthetic and technical:

> Pour moi, un récit romanesque, un roman, c'est l'impression reçue par une conscience, par une imagination, par un être humain, et que celui-ci me communique; c'est une âme qui pense, qui me donne l'émotion, le sentiment qu'elle a reçu d'un fait. Il s'agit que vous ayez une émotion, et puis de me le faire ressentir; il s'agit de me mettre dans la disposition où vous êtes vous-même, de me faire participer de votre âme, de votre état de génie, oui, de me faire partager votre génie. Prenez le moyen que vous voudrez, il faut vous emparer de mon coeur ou de mon imagination pour les hausser jusqu'où vous êtes capable d'aller
> ("'La Maîtresse servante'", Oeuvre, VI, 505).[10]

It is clear from his definition that Barrès held the novel in high

esteem, considering, as the above text shows, that it communicated through its structure of generic characteristics, the heightened sense of awareness once enjoyed by its privileged author. The reader by his novel-reading experience could expect to reach this more elevated level of consciousness, and could justifiably criticize a novel which did not communicate its author's experience, or alternatively the reader could criticize the novelist who had no such experience to transmit. As to the nature of the privileged state communicated by the successful novelist, Barrès declared that in his view the novel must engage not only its reader's intellectual curiosity but also his emotional interest: "Pour moi, je lui [au roman] demande de ne pas se faire avec ma seule raison, mais d'être l'étincelle qui jaillit au contact de ma sensibilité profonde et de mon expérience la plus clairvoyante" (Ibid.). We must bear in mind that this definition of the novel was framed when Barrès was preparing La Colline inspirée and may be a tactical one (a definition used, that is, to praise his own fiction and to disparage that of novelists with fictional practices of which he disapproved).[11] When we analyse La Colline inspirée we must decide how far Barrès' practice of the novel conforms with or differs from this concept.

The "essential" aim of the novel, Barrès stated in 1911, was to offer its readers new and wider experience, in an effort to make them understand and sympathize with the problems of their fellows, to increase their own perspicacity, or to help them solve the problems they face:

> Mais quelque conception que l'on ait du roman, le but reste toujours le même, c'est d'élargir l'âme. Les romans russes ou ceux d'un Dickens m'attendrissent, m'apprennent qu'il y a d'autres êtres, m'obligent à les comprendre, à tenir compte des autres. Goethe me donne un enseignement de sagesse, m'invite à considérer qu'il faut être prudent envers la vie,

> qu'elle est une rude suite de leçons. Benjamin Constant et nos analystes français...nous dressent à voir clair, à dégager du fatras des événements et des discours certains petits faits, vrais et révélateurs...On pourrait multiplier les exemples: l'art du roman est d'infini souplesse; il n'est de force plus agissante sur l'âme
> (Oeuvre, VI, 505-06).

This statement explains in large measure why Barrès persevered in his efforts as a novelist. The novel offered him quite simply the most potent weapon for shaping the responses of his readers: more informal and relaxed than oratory or propaganda articles, less circumscribed by the demands of factual accuracy than history, and with a wider potential public than poetry, drama, the philosophical essay or the record of personal impressions, it was a genre he could not afford to ignore for the transmission of his ideas and sentiments. As a reader of novels, however, before opening one, he asked himself the following pragmatic question, as he writes elsewhere in the same year, 1911, and his criteria for judging a novel are just as pragmatic: "Qu'y puis-je trouver pour mon perfectionnement? Un livre se place à mon gré hors de pair s'il ne m'a pas prêché et si pourtant il me laisse dans une disposition paisible où toutes les pensées d'intérêt personnel me semblent petites, mesquines, et comme sans existence" (Oeuvre, XII, 492). Although he uses the word "book" in this text, we can legitimately suggest that he had the novel in mind, since he was reviewing a novel he greatly admired, Mrs. Oliphant's A Beleaguered City (1880). It is significant to note that he had abandoned his belief in the doctrinaire novel or one which "preached" to its reader.

Another indication of Barrès' views in this period on the novel is found in the appraisals he made of other novelists. But in order to consider the novelists Barrès admired, as well as those already mentioned in this chapter (Dickens, Goethe, Constant, etc.),

we ought first to return to 1904 when Barrès was compiling, at the request of Louis Conard, a list of the twelve "Grands écrivains du dix-neuvième siècle". Barrès' choice of the nineteenth-century French novelists he wished to include in his list of "great" authors, as well as those he chose to omit gives an indication of his tastes. As might be expected, Balzac (no specific title mentioned), Stendhal (Le Rouge et le Noir and La Chartreuse) and Flaubert ("Il dispense de tout le reste", wrote Barrès,"[il] représente des milliers de romans", Oeuvre, XIV, 131) figure high on the list, as do Constant and Sainte-Beuve whose Adolphe and Volupté respectively Barrès continued to rate among the great novels of the nineteenth century. More surprising is the inclusion, as the characteristic works chosen to represent two out of Barrès' twelve "great" nineteenth-century French writers, of Gautier's Mademoiselle de Maupin and Musset's La Confession d'un enfant du siècle. In the notes he made while compiling the list Barrès also noted his admiration for three novels by George Sand: "La Mare au Diable. Consuelo, le chef-d'oeuvre du roman romanesque. Le Meunier d'Angibaut, roman socialiste délicieux, le type absolu du roman utopique, le roman de Rousseau" (Oeuvre, XIV, 131). Omitted from Barrès' list, among French nineteenth-century novelists whom we would probably be inclined to include, is Zola to whose brand of novelistic art Barrès remained temperamentally opposed, as we have seen by examining his theoretical writings from 1880 onwards. When he finally abandoned as "absurd" the attempt to choose only twelve great French writers of the nineteenth century, Barrès added this note, which indicates his slightly unconventional choice of the four very "best" writers of the century--and among them are a novelist, and a writer among

whose many works, Barrès esteemed most highly his celebrated novel, Mademoiselle de Maupin: "Je ne puis mettre mon nom sur un choix d'où seraient exclus Stendhal, Gautier, Baudelaire et Taine...je serai malhonnête de rayer un Stendhal et les autres que je tiens en conscience pour les meilleurs livres du dix-neuvième siècle" (Oeuvre, XIV, 366). Twentieth-century readers of French novels would certainly approve the estimate of Stendhal and should remember that Barrès was one of the first French critics of the novel to rate him so highly.

Barrès' critical acumen, when he spotted Stendhal's worth as a novelist, seems to have deserted him when he evaluated the novels of two writers of quite distinct levels of literary accomplishment, in the judgement of twentieth-century readers. When, however, he so greatly overpraised, as it seems to us, Mrs. Oliphant and underestimated Proust's achievement as a novelist, Barrès stated his reasons which we must examine here. When Barrès declared in 1923, that he was so impressed by Mrs. Oliphant's A Beleaguered City, "à mon goût une merveille" that he wished fervently that he had written it himself, indeed that he ought to have written it himself (Oeuvre, XX, 159), he was doing no more than expressing his enthusiasm for the subject chosen by the English lady novelist. Mrs. Oliphant's novel treated precisely the theme which Barrès had formulated in 1899, in the expression "La Terre et les Morts" and which consists of a statement in favour of maintaining the chain of being linking children to their parents by encouraging the former to retain their associations with their racially inherited common ground.

Barrès first criticized Proust, on the other hand, in 1913, after the publication of Du Côté de chez Swann: "Marcel Proust et

bien d'autres parmi ceux mêmes qui semblent des artistes ne savent pas quand ils racontent une histoire ou qu'ils peignent un individu qu'il s'agit que la figure pénètre dans le monde de l'art, qu'elle prenne quelque chose de supérieur et de plus éclatant, bref, qu'elle soit transfigurée. C'est de faire apparaître à la surface l'émotion intérieure de l'histoire. / Il ne s'agit pas qu'une histoire reste entre mes mains telle qu'un hasard nous l'a présentée dans la vie" (Oeuvre, XVII, 295-96). In 1913 Barrès was not alone in seeing Proust only as the aging playboy fabricating a kind of thinly disguised autobiography out of his wasted youth in high society. It is probable that Barrès read no more of Swann in 1913 than had Gide the previous year when he rejected Proust's first novel on behalf of the Nouvelle Revue Française. By October 1922, however, and Barrès' second criticism of Proust, Gide had recanted, of course, and enough of A la Recherche du temps perdu had appeared for Barrès to be able to see the broad outline of the work. The reason why he did not revise his estimate forms one more of the guiding principles of his aesthetic of the novel which he expressed in this period: "Proust: un observateur du néant. Il ne faut pas oublier ce que Goethe disait, que la première condition pour la valeur d'une oeuvre, c'est l'importance du sujet" (Oeuvre, XX, 109). The importance of the subject, as a notion which predetermines whether a work will have value or not, is a solid one, and one which has been used as an evaluating criterion by such authors as Bourget and Walter Pater, as well as Goethe. [12] Pater used the notion of the importance of the subject to counter the Art for Art's sake doctrine establishing pure formalism as the only valid criterion for evaluating artistic merit. Pater maintained on the contrary, in an 1880 essay, "Style", that the greatness of a work of art depends not on form but on subject

matter: "If it be devoted further to the increase of men's happiness, to the redemption of the oppressed, or the enlargement of our sympathies with each other, or to such presentment of new or old truth about ourselves and our relation to the world as may ennoble and fortify us in our sojourn here, or immediately, as with Dante, to the glory of God, it will also be great art" (quoted by R.V. Johnson, Aestheticism, p. 70). Only pure formalists would reject Pater's insistence that content must be judged to be at least as important as style. Where twentieth-century critics would obviously disagree with Barrès is in his failure to discover the importance of the subject treated by Proust, which far from being "nothing" is the world viewed in the snobbish microcosm formed by the "beau monde" of the Boulevard Saint-Germain, and the artist's use of his experience of this world to turn wasted time into the valuable material of a work of art.

6. Barrès on the Poetic and Musical Novel 1909-1923

> Dans ce que vous écrivez il y a certains changements de ton qui n'existent qu'en musique
> (Proust, letter to Barrès, August, 1911, Oeuvre, XVII, 101).

Before we examine Barrès' part in the long current practice among novelists and novel critics of transferring poetic and musical notions and vocabulary to the criticism of the novel, it behoves us to ask why such a practice has been so long current and whether, in fact, it is appropriate to describe the novel in terms of poetry or music. The reason for this adaptation of critical terminology has partly been historical, for, as Philip Stevick has remarked, the novel "had no poetics" and had become, before such comparisons were made between it and poetry, "an entity without a definition,

an art without its own aesthetic, and a tradition without a theory for perceiving its continuity" (The Theory of the Novel, p. 1). Historically, therefore, the application to the novel of a well-defined terminology, one which had been discussed by critics from Aristotle onwards, filled a gap in the novel's aesthetic. Whether or not such an appropriation of critical terms gave an appropriate critical vocabulary to the novel remains in dispute. Sartre, for instance, has declared himself opposed to any such transference of terms from one art to another, on the grounds of the inevitable impoverishment of the critical vocabulary of any one art, if reliance is placed on the analogy offered by terms referring specifically to another: "c'est un signe de faiblesse que de demander secours à un art voisin: preuve qu'on manque de ressources dans le domaine même de l'art qu'on pratique" (Situations, II, 200). Mark Schorer condemns specifically the transference to novel criticism of the battery of terms used by the critic of music because of the critical imprecisions such a reliance on analogy introduces into the discussion of the novel: "The analogy with music, except as a metaphor, is inexact and except as it points to techniques which fiction can employ as fiction, not very useful to our sense of craftmanship" ("Technique as Discovery", in Stevick, The Theory of the Novel, p. 81). There is some justice in Schorer's rejection of the vagueness which can result from an impressionistic, random plundering of, for instance, musical terms which are then applied in a heavy-handed or doctrinaire manner to the novel; such a procedure, when it lacks adequate explanation of the precise application of terms adapted from one art to the other, fails to add clarity and breadth to the discussion of the novel. The following extract shows some of the inherent dangers in describing the novel

in musical terms: "Ailleurs encore, le roman se construit comme une symphonie, où les voix s'équilibrent, se marient et se répondent, où éclatent de grands thèmes repris en des tons et des temps divers, où toutes les variations s'enchaînent à partir d'une ouverture majestueuse dominant l'oeuvre parce qu'elle en crée tout de suite le climat particulier, et demeurant toutefois à son rang, se gardant d'y créer, par son amplification démésurée, une hypertrophie qui en romprait l'équilibre" (Nellie Cormeau, Physiologie du roman, Paris, Nizet, 1966, pp. 199-200). In this text, terms which have a specific meaning when used in a musical context ("symphonie", "voix", "thèmes", "ton", "variations", "ouverture") are said to be applicable to the novel without any clear explanation of how this adaptation is to be made, and I am left feeling uneasily that I am being asked to believe a proposition when no logical reason for believing it has been demonstrated.

Before we declare, however, that musical and fictional terminologies should remain distinct from each other, and so declare muddleheaded the application to fiction of musical and poetic expressions practised by Barrès and by a whole host of modern writers of fiction including, as we shall see, some of the most prestigious practitioners of the nineteenth- and twentieth-century novel and by critics of the novel such as Jean Rousset, A.A. Mendilow, Guy Michaud, Scholes and Kellogg, and the rest, we must discover whether a much more concrete, accurate and specific transference of terms, from one art to another, than the one made by Nellie Cormeau, cannot be attempted. We begin our investigation with Jean Rousset's statement of the basic resemblance between music and fiction, namely that they are both "time-arts" (whereas painting, for example, is a "space-art"):

> Sonate plutôt que tableau...il [le livre] se développe, il se déroule, il s'écoule, il vit dans la progression, il se découvre et se révèle dans le temps; il obéit à des rythmes, à des mouvements, à des cadences...Aussi tiendra-t-on compte, surtout dans le roman...des relations d'antériorité ou de postériorité d'une figure ou d'une situation au regard de toutes celles qui l'entourent, des moments d'apparition ou de fuite d'un motif, de l'étirement ou de l'accumulation des données, des préparations qui annoncent et des retours qui évoquent, des emplois possibles de la mémoire ou de l'attente du lecteur, et bien entendu des effets de vitesse, de temps
> (Forme et signification, Paris, José Corti, 1962, p. xiii).

We may then find that Guy Michaud's two observations on the tempo and structure of literary works begin to bring the musical analogy into focus. "Chaque oeuvre", Michaud writes, "peut se caractériser par un tempo particulier, ou plus précisément par des tempos successifs, comme dans une sonate, ou une symphonie: allegro, andante, presto con fuoco" (L'Oeuvre et ses techniques, p. 139). This elucidation of plot development by analogy with the musical control of tonal and atmospheric creation through variations in speed of incident and length of descriptive interlude should be complemented by Michaud's suggestive use of the comparison of the fugal structure with that of Gide's novel Les Faux-Monnayeurs: "Il suffira d'identifier les principaux thèmes d'un roman avec le sujet, le contre-sujet et la réponse et de les rattacher aux différentes voix qui les présentent tour à tour, pour reconstituter le schéma fugué de ce roman" (Ibid., p. 130). (In this remark, Michaud supplies a dialogue-related meaning for the musical term "voix" for which no precise notion was offered by Nellie Cormeau.)

We may continue our study of the existing potential for the appropriate adaptation of musical terms to the analysis of the novel by considering the view of musical plotting in Proust's great novel and in those of a great many modern novelists, offered by Scholes and Kellogg, because their analysis makes a very precise addition

to our stock of musico-fictional comparisons:

> Proust's novel is rhythmic and musical in the way situations are repeated, as variations on a theme, in the way characters group, separate, and regroup themselves as in a dance to what Anthony Powell has called The Music of Time...Where Galsworthy and Bennett gave most of their allegiance to time, these writers give theirs to music, having found in that art an aesthetic principle which enables them to deal with time more creatively, as time is dealt with in music, and achieve beauty of form without sacrificing characterization, to the resolution of a traditional plot (The Nature of Narrative, p. 238).

On the other hand, Flaubert's comparison to a "symphony" of the "comices agricoles" scene in Madame Bovary shows us a great novelist explaining exactly what "musical structure" can mean: "Si jamais les effets d'une symphonie ont été reportés dans un livre, ce sera là. Il faut que ça hurle par l'ensemble, qu'on entende à la fois des beuglements de taureaux, des soupirs d'amour et des phrases d'administrateurs" (Correspondance, Paris, Conard, 1910, II, 378-79). At the same time, Aldous Huxley's distinction between the Symbolist idea of musicality in literature (the "mere glossolalia" which Huxley rejects) and his explanation of the practical novelist's construction of contrapuntal plots based on juxtapositions of dramatic or conflicting incidents or situations shows that considerable precision can be achieved when fiction is discussed in musical terms: "The musicalization of fiction. Not in the symbolist way, by subordinating sense to sound. ("Pleuvent les bleus baisers des astres taciturnes". Mere glossolalia). But on a large scale, in the construction...Get this into a novel. How? The abrupt transitions are easy enough. All you need is a sufficiency of characters and parallel, contrapuntal plots. While Jones is murdering a wife, Smith is wheeling the perambulator in the park. You alternate the themes. More interesting, the modulations and variations are also more difficult. A novelist modulates by reduplicating situations and

characters" (Point Counter-Point, chapter 22). Even more precise is A.A. Mendilow's analysis (Time and the Novel, pp. 54-56, 216-17) or P.-E. Cadhilac's October 1920 article in La Grande Revue, "D'un nouveau genre: la symphonie littéraire", both of which will be discussed in the context of Barrès' achievement as a musical novelist. But enough has been said here, I hope, to show that a potential exists for the novelist or critic to apply musical terms to fiction in a way which comments precisely and lucidly on the works discussed. It must now be our task to understand and explain Barrès' theory of the musico-poetical novel.

Some of the questions we need to ask in this context are: What is the history of Barrès' comparison of his novels to poetry and music? precisely what did he mean by the "poetic" or "musical" novel? Why did he use these analogical expressions? does his use of these expressions in his theoretical statements correspond to any observable attempt by him to poetize or musicalize his last two novels, La Colline inspirée and Un Jardin sur l'Oronte as opposed to Le Culte du Moi and L'Ennemi des lois, or to Le Roman de l'énergie nationale and Les Bastions de l'Est? (this last question can only be partly answered in this chapter; full satisfaction can only be sought in the examination of Barrès' novelistic achievement in La Colline inspirée and Un Jardin sur l'Oronte, in addition to the analysis of his general aesthetic theory of the novel in the period 1909-1923).

Barrès' practice of referring to his novels as "poetry" and to his manner in them as "Ma musique" has a long history.[13] We have already seen him referring, in the 1891 end-note to Le Jardin de Bérénice, to the subject matter and characteristic personal style of his third novel as "Réalité et Poésie" (Oeuvre, I, 379). Even

more well-known is his 1903 description of his literary manner as: "Ma chanson heurtée, elliptique...le haut chant de mes profondeurs" (Oeuvre, V, 551). In the context of yet another definition of his view of art and of the criteria he used for its evaluation, this time in the 1904 Préface to Un Homme libre, he described art as a combination of scientific precision, logical persuasion and musical form: "Eh bien! l'art pour nous, ce serait d'exciter, d'émouvoir l'être profond par la justesse des cadences, mais en même temps de le persuader par la force de la doctrine. Oui, l'art d'écrire doit contenter ce double besoin de musique et de géométrie que nous portons, à la française, dans une âme bien faite" (Oeuvre, I, 142). And in September 1919 he again described science and music as the two poles between which the spark of his literary activity flickered incessantly: "De la science à la musique, c'est mon domaine et sur ces deux limites continuellement je m'efforce de gagner la largeur de deux doigts...[J'ai recours] à la science parce que je crains l'appauvrissement--à la musique, de crainte de dessèchement, [par besoin de] rafraîchissement" (Oeuvre, XIX, 116). Nine years earlier, when preparing La Colline inspirée, Barrès copied into his notebooks the following musically based definition from André Chevrillon's Nouvelles Etudes anglaises (Paris, Hachette, 1910, p. 120): "Au commencement était le rythme; l'artiste n'est pas un contemplateur, mais un danseur et son art n'est essentiel que par ce qu'il contient de danse et de musique" (Oeuvre, XVI, 377). And in 1921, when he was preparing Un Jardin sur l'Oronte he analysed as follows Wagner's "Musical Drama" version of the literary classic Tristan et Yseult: "Tristan est plein des prestiges de l'Orient, mais il y a une réhabilitation technique. Il y a cette passion, cet abandon, mais il y a une organisation musicale" (Oeuvre, XIX, 316). When it

is remembered that Sire Guillaume recounts the Tristan story to Oriante in Qalaat and that indeed Tristan et Yseult offers a parallel plot-structure to that of l'Oronte itself (a love idyll leading to the separation of the lovers and their final reunion at the death of the hero), it may be plausibly suggested that the musical analogy can be seen as offering valuable critical comment on the subject-matter as well as on the tone of Barrès' final novel.

We have already examined passages from Mes Cahiers in which Barrès wrote, with regard to Colette Baudoche, of the poetry to be extracted from the contemplation and description of ordinary everyday reality. He returned to the same topic when he was preparing La Colline inspirée, stating in 1910 that the great advantage he drew from his researches, and personal experience of the Baillard story in Lotharingian popular mythology and folklore was that for him the story's outlines had become blurred and therefore poeticized, thus enabling him to create more than a purely mimetic novel: "Les Baillard. Je dois à la peine que j'ai prise d'examiner et de parcourir pour ainsi dire en tous sens l'histoire des Baillard, un bénéfice très considérable; j'ai vu tout ce que la réalité contient de poésie et qu'il y a un certain point de perfection quand l'une et l'autre sont encore emmêlées" (Oeuvre, XVI, 359). In 1913 he identified as one of the sources of his impulse to turn his stories into poetry one of Leconte de Lisle's axioms which he had heard as a young man: "Il ne s'agit pas qu'une histoire reste entre mes mains telle qu'un hasard nous l'a présentée dans la vie. Il faut, disait Leconte de Lisle, transformer les choses en matière poétique" (Oeuvre, XVII, 296). In the same year, looking back over his literary works he discovered a dual current flowing constantly through them, one in which the experiential raw material derived from

reality was combined with his poetic instinct by means of his increasingly skilful practice of his chosen literary craft: "Réalité et poésie, c'est une double série, toute une suite de concordances qui font maintenant la trame de ma vie. Une corde solide, bien tressée de mes expériences et de mes rêves, me permet de puiser dans les réserves séculaires, fontaines jaillies du sol et citernes remplies de l'eau du ciel" (Oeuvre, XVIII, 22).

He defended this combination of reality and poetry against a possible attack from critics of the realistic or naturalistic persuasion who might have criticized his works as containing too attractive or agreeable a picture of life. On the contrary, he declared in February 1919, his works, because they include both sides of the picture, ugliness and beauty, vice and virtue, dirt and stars ("Spleen et Idéal" as Baudelaire said) give a more complete, honest and therefore realistic picture of reality than the one presented by the realist who either deliberately chooses to depict only the ugly, dirty and hopeless aspects of life or pessimistically discerns in beauty hidden corruptions, cancerous spots and cankers in the rose: "Le réaliste trie les réalités, choisit l'immonde et dit: 'Les abeilles, les lys, les soleils ont des taches'" (Oeuvre, XIX, 24). And in 1922, Barrès made two statements which, because of their late date, I feel justified in interpreting as almost Barrès' last words on his literary works and his urge to be a writer; in both of these statements it was as a poet that he chose to describe himself, and in both of them he viewed his works as "poèmes". In May 1922, musing on a writer's reasons for choosing which works to write, and on the personal experience which, in artistically adapted form, becomes their subject-matter, he wrote: "Les livres des autres peuvent éveiller notre instinct d'écrire et nous donner l'émulation,

mais nos poèmes, nous les faisons avec notre sang et notre expérience propre" (Oeuvre, XX, 53). And in his often quoted letter to Henri Massis, in December 1922, in which he tentatively predicts that new generations of readers will find something of value in his works, he again insists on their essentially poetic character: "Je crois qu'il peut encore naître, après nous, des enfants de vingt ans, avec qui mes livres établiront un dialogue, dût-il être différent des dialogues qui s'établissaient avant la guerre, car les livres des poètes tiennent des discours divers aux diverses générations" (Letter cited in Henri Massis, Barrès et nous, Paris, Plon, 1962, pp. 172-73).

Finally, in Une Enquête aux pays du Levant, which was published only in 1923, Barrès supplied the definition of the terms "Poème" and "Poète" which he had employed throughout the period of his aesthetic theorizing we are discussing. The definitions demonstrate clearly that Barrès found no difficulty in separating the notion of "Poetry" from its conventional association with considerations of rhyme and metre, and that when he used the term "Poète", he had in mind a figure resembling the teller of tales or inspired bard of old: "Par poètes j'entends ceux qui créent de la poésie, qu'ils usent ou non de la rime. Rime, rythme, mesure ne sont que des moyens pour conserver un peu de l'émoi qui nous a un jour soulevés, et pour le transmettre au lecteur. Est-ce que Pascal, d'un jet si profond, si fort, si brûlant, rimait? Poème c'est toute parole où nous avons su déposer l'expérience des contacts qu'il nous est donné d'avoir, à nos heures privilégiées, avec une force ineffable, et d'une telle manière que ceux qui répètent après nous nos versets se trouvent à leur tour envahis, soulevés. Mon laurier de Daphné, je le réserve à ceux qui savent hausser et dilater les âmes" (Oeuvre,

XI, 360). [14] He also wrote in Une Enquête that he viewed poets as "les messagers du monde de l'enthousiasme, de la lumière et de la joie" (Ibid., XI, 443-44). Such is the history of the comparison between poetry, music and literature which Barrès established and found useful when he wished to characterize his works and their inspiration; can we now discover from his theoretical meditations why he made the comparison?

The reasons behind Barrès' comparison of his literary works, including his novels, to music or poetry seems to have been largely historical and psychological. As Philip Ouston points out, the comparison derives initially from the fund of ideas and attitudes Barrès inherited from Symbolism and Idealism: "The analogical use of musical terms by Barrès to describe not only what is most mysterious in the human condition, but also to stake a claim for words in the poetic border zone...where "discourse" merges with "music" in the effort to communicate this mystery is part of the heritage of Idealism and Symbolism which fell to him as a young man in fin de siècle Wagnerian Paris (The Imagination of M. Barrès, p. 231). Characteristically, however, Barrès realized the dangers inherent in the predominant role allowed by the Symbolists to the comparison of literature to a mainly non-linguistic medium like music: in thus emphasizing harmonic effect over intellectual content, they arrived at an empty formalism, he believed, devoid of any ethical, philosophical or moral ideas or values. In one of the last texts in Mes Cahiers, written in October 1923, just two months before his death, he described Symbolism as follows: "Le Symbolisme.--Ce qui a privé la littérature de son épine dorsale, c'est, je crois, son divorce avec l'éthique, c'est l'art pour l'art. / Quand a-t-on vu cela? Au romantisme? Non pas. Hugo était très sain. / C'est sans

doute la prédominance de la musique qui fit le mal" (Oeuvre, XX, 172). And, when Barrès himself has recourse to the musical or poetic analogy to describe his works in harmonic terms or his desire to write such works, another, historical and psychological reason for his choice of metaphor emerges clearly.

When he wrote, for example, in 1911, during the composition of La Colline inspirée, "Je veux enfin écrire un ouvrage tout poésie, musique et liberté, où je mettrai l'accent de ma voix, c'est trop peu dire, le mouvement profond de mes songes, mon angoisse, un rythme enfin où les âmes pareilles à la mienne voient s'épanouir leurs forces intérieures. Qui nous ouvre les sources du coeur" (Oeuvre, XVII, 89), it was only two years since he had written his second novel propagandizing the pro-French view of the political situation in Alsace-Lorraine. He wrote a similar text in the form of an essay entitled "Sous le signe de l'esprit", in which he looks forward to writing works "de pure imagination...simplement pour me faire plaisir à moi-même" in which he can "se livrer à sa fantaisie" (Oeuvre, XII, 203). This second text was first published in the literary supplement to Le Gaulois in April 1921, at the end of the seven-year period during which Barrès' pen had been placed at the service of the Allied war- and post-war effort against Germany. Thus in both the 1911 and 1921 texts, Barrès gives the impression that he was tired of political commitment in literature, and was anxious to restore purely personal and poetic values to his works, so that, when he uses expressions like "un ouvrage tout poésie, musique et liberté" (in the 1911 text) and "les rythmes qui se proposent à un poète" (in the 1921 text), such terms represent the ideals situated at the other extreme from the propagandist, pragmatic and short-term goals sought in his thesis novels. His return to these

literary and poetic ideals at the two crucial periods, 1911-1912, and 1920-1922, coincide precisely with the periods of preparation and composition of the two works of fiction he wrote in the period 1909-1923, La Colline inspirée and Un Jardin sur l'Oronte.

Just as he remained alive to the limits of an empty "musical" formalism, so Barrès saw also the limits of the musical analogy if it is applied to literary works in a manner which consciously or unconsciously discriminates against, or seeks to replace, critical comment or evaluation expressed in the form of a discussion of content as well as of form. In the final analysis, the author, whether poet or novelist, must use linguistic means to account for the experience, sentiments and ideas expressed in his works, and all such experiences, sentiments and ideas must be presented in the context and within the limits of accepted literary genres. He expressed this idea in "Sous le signe de l'esprit" (1921): "Rien ne remplacera le travail intellectuel du poète. Rien ne me dispensera de me rendre compte de ce que j'ai éprouvé et surtout de me contraindre à l'exprimer. Je ne dispose que de mots trop clairs, trop précis. N'importe, c'est avec ces mots et à l'aide d'un thème concret qu'il faut que je produise sur mes lecteurs une impression voilée analogue à la mienne" (Oeuvre, XII, 210). This view must be respected by the critic of Barrès' final works of fiction, for, however much they may be said to resemble musical compositions, they remain nevertheless verbal works of fiction. Only by respecting the literary and fictional nature of La Colline inspirée and Un Jardin sur l'Oronte, will we appreciate the control Barrès exercised on his inspiration by means of technique and of generic disciplines--this control it is our purpose to discover, of course, as we examine the principles and practice of Barrès the novelist. He

himself gave the following description of the close control he saw himself exercising on the exploitation of inspiration in his literary works, when he discussed his own aesthetic theory and practice in 1911: "Des détails reçus par notre esprit doivent s'y marier, se pénétrer, s'accommoder les uns avec les autres, en prenant contact ils prennent des rangs, le plus coloré devant dominer l'autre. On peut tout y fourrer, mais non le juxtaposer; il faut l'harmonie, montrer que cela fait partie d'une pensée une, que cela a été écrit dans une même conscience...Moi qui ne sais rien de la musique, je sens si bien que ma pensée, que mon thème pourrait se traduire en musique" (Oeuvre, XVII, 41-42). Barrès believed that the musical or the poetic analogy, although somewhat limited in its applicability to literature, does contain precise indications concerning his novelistic practice. If we now look at remarks he made on specific fictional techniques, and in the final chapter at the use he made of these techniques, we ought in the conclusion to this section dealing with Barrès' theory and practice of the musical or poetic novel, to be able to account logically and critically for the transference and adaptation of the terms he used in his musical and poetic analogy with fiction.

7. Barrès on some fictional techniques used in "La Colline inspirée" and "Un Jardin sur l'Oronte"

Much of what Barrès wrote about fictional techniques in the period 1909-1923 applies specifically to the techniques used in La Colline inspirée and Un Jardin sur l'Oronte. He did, however, make some general statements on the techniques of the novel, other than those remarks to which reference has already been made in this chapter, and we shall use such statements to introduce and shape

the argument of the following sub-sections which are devoted as usual to those among the principal fictional techniques of interest to us about which Barrès wrote in this period.

The consideration, for instance, of Barrès' remarks on point of view in La Colline inspirée and l'Oronte presents a problem of ambiguity deriving from the term's own triple significance, and from Barrès' use of it in this period which differs from his earlier usage of it. In this final period, his remarks on point of view are not concerned so much with the specific and purely novelistic meaning of the term "point of view" (i.e. the angle from which a fictional work is narrated and the relationship existing between author, narrator and characters) as with two other related meanings, less exclusively identified with the problems of novelistic technique. These two other meanings use the term "point of view" to designate either the intellectual orientation of a work (e.g. a Christian or Marxist point of view), or the emotional stance of a work's implied author as it is reflected in the tone of the work (e.g. a passionately committed or a coldly analytical point of view). [15] Thus we must ask ourselves which of these three possible meanings Barrès had in mind when he made a statement like the following: "Une oeuvre intéressante, c'est celle qui place l'esprit du lecteur à un point de vue qu'il n'avait pas encore abordé" (January 1913, Oeuvre, XVII, 279). This general statement in favour of novelty of treatment based on the psychic displacement of the reader which thus offers him a new orientation thanks to a different angle of perception is obviously general enough when taken out of context, to accomodate all three meanings of the term, as this sentence demonstrates. Replaced in its context, however, it can be seen as a specific reference made by Barrès to the emotional and

intellectual formation which, when ordered and shaped by his skilful practice of the novelist's craft, had enabled him to adopt the correct emotional stance, he believed, and to give the desired intellectual orientation to La Colline inspirée: "Dans ce livre, la Colline inspirée, j'ai combiné tout naturellement, sans effort, le fruit de ma vie de solitude en Lorraine et certaines réflexions que j'ai pu faire en suivant au Parlement la discussion des pro - blèmes religieux. / Je rencontre des difficultés. Tant mieux. Une oeuvre intéressante, c'est celle qui place l'esprit du lecteur à un point de vue qu'il n'avait pas encore abordé. J'avais chanté le lieu sacré de l'Alsace. J'ai voulu chanter le lieu sacré de la Lorraine" (Ibid.). In other words, when viewed as a statement on novelistic technique rather than as a statement on autobiographical sources or philosophical intent, this remark reveals how little aesthetic distance separates Barrès the author of La Colline inspirée from that novel's narrator.

Two other statements made during the preparation of La Colline inspirée help to bring into sharp focus the precise emotional and intellectual stance of Barrès in La Colline inspirée, and the proximity existing between the norms, attitudes and views favoured by both the author and the narrator of that novel. The first, written in February 1908, defines the essentially syncretic view of the inevitable ideological conflict between the libertarian and authoritarian approaches to the functioning of man's religious impulse which forms the theme of La Colline inspirée: "J'accepte délibérément", Barrès wrote, "d'être Lorrain et Français; j'accepte toutes les disciplines françaises et parmi elles, bien que le dogme me dépasse, la forme traditionnelle que le catholicisme a imposée à l'intelligence, à l'imagination, à la sensibilité françaises"

(Oeuvre, XV, 369). And two years later, in January 1910, Barrès reinforced this statement on his desire to reconcile two mutually destructive extremes, with an explanation of why he wanted to encourage both believers in the individual's right to a personal interpretation of religious phenomena and those who accepted the version approved by a central authority: "Je suis prêt à vous dire pourquoi je suis un défenseur de l'Eglise. / Je me place au point de vue national. Je suis mené au catholicisme par un sentiment national plus que religieux...Le bonheur individuel, la santé individuelle et la santé nationale, je les vois s'accommoder d'une entente avec l'Eglise" (Oeuvre, XV, 369). Barrès' understanding and use of the term point of view in these statements is too broad for our purposes, and our discussion of Barrès' views on novelistic technique is in danger of becoming yet another analysis of his philosophical, political and religious ideas and sympathies as we are led to examine the philosophical, political and religious implications of the theme of La Colline inspirée, rather than Barrès' novelistic treatment of it.

Ten years later, however, in November or December 1923, when seeking to account for the interest he had taken in Léopold Baillard's dramatic conflict with the Church, an interest sufficiently strong for him to have devoted a novel to retelling the story, Barrès did make a remark on point of view taken in the technical novelistic sense. Only when he discovered a coincidence of viewpoints between his own and Léopold's view of Lorraine, only when he felt their angles of perception to be identical had his emotional drive to tell Léopold's story been engaged: "Son aventure ne pouvait me toucher tout droit. Il ne commença de m'émouvoir que bien plus tard, quand je sus qu'il avait aimé Sainte-Odile, Flavigny,

Mattaincourt, autant de lieux autour desquels, moi-même, j'ai tant rôdé" (Oeuvre, XX, 187-88). This text attests to the emotional and intellectual sympathy which reduces dramatically the aesthetic distance between the narrator and main figure of La Colline inspirée as the account of the latter's life unfolds.

As we have already seen, Barrès clarified his emotional stance in his final novel, Un Jardin sur l'Oronte, during the period of controversy caused by his dispute with his Neo-Thomist critics. In the following passage, dated 1922-1923, he stated that his own attitude to the theme is revealed by the tone he had created in l'Oronte: "Le Jardin sur l'Oronte n'est pas une lecture qui déprime, ou même qui rompe l'équilibre; il dit l'inassouvissement de l'âme dans le bonheur, il éveille et déploie nos sentiments, et il ne s'achève pas sans avoir rétabli l'équilibre dans l'âme" (Oeuvre, XII, 469). The story of Guillaume and Oriante was so constructed as to produce, by its successful creation and dissipation of tension, a feeling of optimistic confidence which its readers would share with its author.

To summarize, therefore, the import of Barrès' observations on point of view in the period under discussion: in general, they help us to appreciate the intellectual orientation, and the emotional stance Barrès adopted in La Colline inspirée and Un Jardin sur l'Oronte, and they enable us to measure how little aesthetic distance separates the narrator and author of those novels. They are less concerned with such technical details of point of view as narrative irony, the authority and status of the narrator (eye-witness, histor, etc.), the degree of omniscience allowed him and so on, but in this they are typical of the vast majority of such discussions by novelists of their art at least until Henry James' remarks on point of view in the Prefaces to his novels had been

absorbed and disseminated by Percy Lubbock and the American school of New Critics in the nineteen-twenties and thirties.

Barrès' one remark on narrative technique in this period, that I have found,[16] concerns the way in which the final scene of l'Oronte was to be narrated, and, since Barrès merely indicates in his remark what he wants to convey, admitting that he has not yet discovered the technical means of achieving his desired effect, the remark is not particularly enlightening: "Comment rendre compte de cette angoisse qui nous brise devant la trahison d'une femme et qui nous porte loin des régions où l'on maudit, où l'on s'indigne, dans les sombres territoires de solitude où l'on prend conscience de la fatale destinée humaine. Il y a de la beauté dans le monde pour diriger, nourrir et rassasier toutes les imaginations, mais pour le coeur de l'homme il n'y a que l'amour de sa mère" (Oeuvre, XIX, 305). By comparing this statement of the impressions Barrès desired to convey, and the scene as it stands in the novel (see Oeuvre, XI, 93-95), we discover that Barrès combined dialogue between the lovers with the omniscient narrator's account of their unspoken thoughts to communicate their ideas and feelings at this final dramatic moment of their story.

In general during this period, Barrès acknowledged the dangers inherent in choosing a novel's principal or important secondary figures from the ranks of flat characters. Such is clear from a criticism of Mérimée he made in Mes Cahiers in April 1911: "Ombres chinoises. Il faut craindre de se tenir à la silhouette. On aime Mérimée. On le relit, on le trouve pauvre. C'est net, mais c'est une silhouette et une teinte plate. Du fini, des jolis petits détails, des découpures. Mais c'est froid, c'est isolé" (Oeuvre, XVII, 41-42). We should note that Barrès made this observation in 1911,

when he was preparing La Colline inspirée and that there is possibly some connection between his critical theory and novelistic practice to be discovered here. This connection seems highly probable if Barrès' remarks on the nature of the main figures in La Colline inspirée are examined chronologically in Mes Cahiers between 1906-1912. Without wishing to repeat an analysis of the genesis of Barrès' novel or of the process by which he constructed his characters, an analysis authoritatively performed by Joseph Barbier in his critical edition of La Colline inspirée (Nancy, Berger-Levrault, 1962, pp. 10-16), we can indicate briefly here Barrès' concept of character in the period of his two final novels. In October 1906, Barrès discovered the means of bringing Léopold Baillard to life as a character--he would endow him with a centre of potential intellectual and emotional energy and life-producing conflict: "J'ai trouvé comment il faut animer ces Baillard: Il a une grande ambition lorraine (Sainte-Odile, Sion, Mattaincourt). Il se crée une équipe (ses frères, les religieuses). Il manque de soumission à une idée qui ne soit pas lui. Sa tristesse de vaincu, comparable à une peine d'amour" (Oeuvre, XV, 135). By July 1909, as Joseph Barbier has shown (La Colline inspirée, éd. crit., p. 13), Barrès had elaborated a three-stage outline of the development of Léopold's character which was to determine the way in which events are described in the novel: "Je vois trois parties: 1) La jeunesse: un perpétuel désir. 2) L'âge mûr: ou la destinée interrompue. 3) La vieillesse: profonde rêverie. Se construire une solitude. Le songeur." Further, in September 1910, Barrès expressed his satisfaction at the balance he had achieved between the two conflicting tendencies of Léopold's nature, and gave his view of the much simpler, flatter figure, Quirin Baillard, whose nature he characterized by

a single vituperative epithet: "Voulez-vous que je vous dise ce qui, à mon avis, est bon dans ce livre? C'est que j'ai su tenir la balance entre le sublime de Léopold et son terre à terre. C'est un grand ambitieux et un illuminé et en même temps c'est un paysan dans les veines de qui coule le même sang que dans les veines de son frère, l'affreux Quirin Baillard" (Oeuvre, XVI, 362). It will be one of our tasks in the next chapter to examine whether Barrès' satisfaction is justified, and if so, to discover how he achieved this balanced presentation of the hero of his penultimate novel. At roughly the same time Barrès indicated that his familiarity with the Baillard brothers' legend in Lotharingian folklore might offer a partial explanation of his satisfaction with what he considered to be a skilfully balanced picture of Léopold: "Je connais les Baillard de leur berceau jusqu'à leur tombe, avec toutes les étapes de l'entre-deux. C'est trop peu dire que ces personnages --je les ai vus petit à petit se former devant moi, et dont l'extérieur n'est pas commun, mais bizarre et barbare,--m'ont amusé et occupé; leur pauvre histoire est vraiment une des expériences de ma vie" (Oeuvre, XVI, 359).

With regard to the characters of Un Jardin sur l'Oronte, he indicated in 1921 that the female characters, for example, exemplify a type of woman that had long attracted him and continued to do so, despite general changes in taste in matters of feminine attractiveness: "Je crois qu'on dit aujourd'hui n'aimer plus ces visages d'Oriante. Je les aime toujours et soupçonne ceux qui les dénigrent de bouder contre leur goût véritable. Les unes ont des regards voilés par de longues paupières, d'autres, des yeux étrangement gais, toutes un gazouillis d'oiseau qui oblige de surveiller de plus près le mouvement de leurs lèvres, toutes, à la ceinture

des noeuds de diamant, à leurs jolis doigts des bagues de prix, qui attestent qu'elles ne sont pas des beautés aériennes" (Oeuvre, XIX, 313). As Philippe Barrès has pointed out (Oeuvre, XIX, 450), Bérénice, the Princess Marina and particularly Astiné Aravian represent one of Barrès' ideal representations of the Eternal Feminine, oriental in manners and attitudes, and he filled Un Jardin sur l'Oronte with such figures, from Oriante down to the least of the Emir's wives, but excluding Isabelle, as we shall see. Thus Barrès believed that his principal figures owed their existence and more important, their vividness, to the long years of contemplation and affectionate analysis he had devoted to them. He chose his characters and their stories, therefore, in order to narrate or dramatize his own obsessional concerns, as a Jungian critic might say.

Two texts, one written in April 1911 and the other in May 1923, at the beginning and end of the period we are discussing, show Barrès making general statements on the function of description in the novel and the means by which temporal and spatial details can be combined to produce the appropriate atmosphere in which a story should be told and characters analysed in a novel. In the first of these texts he discusses how the art of spatial description as practised by a Balzac or a Fromentin served first to situate the characters in their novels, and second, to suggest their characters' aspirations or obsessions; and he thus returns to his position at the time of writing the Culte du Moi when he advocated spatial description (see his article "Anatole France", La Jeune France, February 1, 1883) [17] as a means of creating and holding the reader's interest, declaring that a primary function served by description is to make the reader interested in the characters, and in their

dilemmas and dramas: "Il faut me faire regarder l'appartement d'Eugénie Grandet ou le paysage de Villeneuve dans un sentiment particulier qui est celui qu'un Balzac, un Fromentin ont éprouvé en rêvant l'histoire d'Eugénie et de Dominique; il faut que ces meubles et cet horizon collaborent à mettre l'âme du lecteur dans la disposition que je me propose de faire chanter, où je me propose de l'amener. Ces paysages que je passais, que des êtres sans tact sautent contribuent autant que l'intrigue à s'emparer du lecteur. Elles doivent rentrer dans la grande logique de l'oeuvre" (Oeuvre, XVII, 44). Barrès' belief, as it is here stated, in the organic nature of spatial description, is one which was certainly reinforced by his years as a novelist and illustrates once again, I believe, the practicality and good sense on which his remarks on novelistic techniques rest in his final period of research into the novel's aesthetic.

The second text to which we referred is a most valuable one for the student of Barrès the novelist because it gives us a view of him launched on the process of preparation and literary creation. In a letter to Gustave Cohen, dated May 22, 1923, Barrès outlines the way he set about creating an appropriate, convincing and yet unobtrusive temporal and spatial setting for the action of a novel set in the past, and he demonstrates that he eschewed the mania for historical accuracy which afflicted, for example, Flaubert during the preparation of Salammbô. Barrès announced his intention of writing a particular work and asked for Cohen's aid as follows: "J'ai l'intention de romancer un petit livre sur les relations de Descartes et de la princesse palatine. J'aimerais causer avec vous de la bibliographie, oh! sommaire. J'ai votre livre à Baillet. Mais je désirerais quelques Mémoires du temps qui me donnent l'atmos-

phère, les moeurs...Je désirerais entrer dans la familiarité d'une vie analogue à celle que pouvait mener extérieurement un Descartes...Ou me rendre compte de l'emploi du temps, du décor, et de cette Hollande, et d'une petite cour dans la gêne" (Letter quoted by G. Cohen in "Le Dernier projet littéraire de Maurice Barrès, d'après des documents inédits", Le Figaro, Supplément littéraire, December 3, 1927). Cohen's sympathetic estimate of Barrès' attitude to spatial and temporal representation remains a model of judicious critical appraisal, in my view, and deserves to be quoted: "Ce qu'il faut souligner surtout, c'est le souci et le scrupule de documentation, la volonté de susciter l'atmosphère que respireraient les héros" (Ibid.).

The consideration of Barrès' views on temporal and spatial setting leads directly to the analysis of his theory of the use of symbols in his last two novels, since so many of the spatial and temporal details of La Colline inspirée and Un Jardin sur l'Oronte have an allegorical or symbolic significance, as we shall see in the next chapter. In general, Barrès declared himself against the allusive principle proposed by the Symbolists,although he practised in his last two works of fiction a kind of symbolism whose multivalent richness he had never approached in his earlier novels. He certainly had no respect for vagueness, for fanciful obscurities or for expressional imprecisions which mask conceptual fuzziness, as is shown by the following passage, taken from a series of articles he wrote in 1913 on Lamartine, whom he praised for having avoided the "poetical" impreciseness of thought and language which makes possible the "discoveries" of creative critics: "Je ne suis pas de ceux qui trouvent intéressant de dire une pauvre chose quelconque d'une manière obscure, embrouillée, et d'exercer les grands devi-

neurs, traducteurs, chercheurs de rébus, mais j'aime qu'un esprit faiseur de clarté poursuive au milieu des dangers, quelque sujet désiré par les imaginations, et que, le forçant dans toutes ses retraites, il le saisisse, le traîne en plein air, l'enveloppe, le pénètre de lumière et conduise nos regards jusqu'au fond d'un coeur mystérieux" (L'Abdication du poète, Oeuvre, XII, 113). If we keep in mind, when we are faced with the complexity and richness of the symbolic materials employed in La Colline inspirée, that Barrès favoured clarity and precision of expression, we may safely judge such complexity and richness to be positive qualities without fearing that they attempt to conceal inadequate or obscure themes and ideas.

In seeking the range of Barrès' symbols, we shall rapidly discover that Barrès sought his allusions widely, linking the action and characters of La Colline inspirée with a host of quite separate and distinct literary worlds: those of Shakespeare's King Lear, for instance, of the four Evangelists' account of the life of Christ, or of Balzac's world of ambitious young provincials, were called into service to provide allegorical parallels with Léopold's story.[18] It was natural that Barrès' last two fictional works should be so richly resonant given their long preparation (notes for La Colline inspirée exist in Mes Cahiers between 1907 and 1912, while the first notes for l'Oronte were made in 1892 and continue until the novel's publication in 1922, see above p. 311), and given also the variety of material on which Barrès could call for their construction and elaboration. As an example of the diffuseness of the symbolic materials adapted for inclusion into La Colline inspirée, the following entry in Mes Cahiers deserves consideration: "Je pense soudain à une pièce dont le principal personnage serait

une église. L'église de Grisy. Une chronique de sa démolition" (Oeuvre, XVI, 271). Although the play was never written, it is impossible to ignore that the theme of the destruction of a church supplies the fabric of incident in La Colline inspirée between the arrival of the Oblates and Léopold's expulsion from the chapel of Sion.

Similarly, the thirty-year period of preparation which preceded the publication of Un Jardin sur l'Oronte did not leave Barrès' final novel unaffected. From the notes for a story entitled variously "Aissé" or "La Musulmane courageuse", as well as from his notes on his trip to the East, from his researches into Eastern literature and from his close involvement in the drama involving the poetess Anna de Noailles and his nephew Charles Demange, Barrès distilled a short (100 page) account of a lyrical situation which ends tragically. He had given us the clue to the extreme concentration of this distillation when he wrote of the story still entitled in 1905-1906 "Aissé": "Ce livre le faire tout en images, en traits tangibles, sensuels, pour artiste" (Oeuvre, XIV, 284). These symbolic images he was to seek in a variety of fields, human activities, accomplishments, and special areas of interest. The most obvious sources of the symbolic duos between Oriante and Sire Guillaume, namely, Tristan et Yseult and the Oriental rose/nightingale couple (studied by Mme Frandon, L'Orient de Maurice Barrès, p. 200) indicate immediately that both European and Arabian poetry of the Middle Ages and since was scoured for appropriate, colourful and suggestive symbols. This list of only some of the echoes reverberating through l'Oronte should warn the critic seeking the meaning and aiming at a full enjoyment of that work that he needs to keep all his awarenesses alive or be content to lose himself in a

welter of conflicting impressions.

8. Conclusion

The critic summarizing Barrès' essays in aesthetic theory and his efforts to arrive at a generic definition of the novel during his final period as novelist and aesthetic theorist, discovers in them an engaging and easily accordable authoritativeness and a wider and more comprehensive variety of subjects treated than was observable in Barrès' theoretical writings of the two earlier periods. A summary of the topics Barrès discussed between 1909 and 1923 indicates immediately both their range and the complexity and the timeless and universal application of the problems to which he brought his own solutions. His analysis of the mystery of artistic creation, his debate on the aim and function of Art, his constantly expressed belief in the community of all the arts and in the mutual benefits, both to the artist and to the critic, of viewing one art and its techniques within the context of all, may be cited as highly impressive examples of Barrès' practice of aesthetic theory. More specifically, the sharpness as well as the breadth of his remarks on generic distinctions, and the high esteem he frequently expressed for the novel reassures us that his choice of the novel genre was dictated as much by aesthetic as by propaganda motives both in this and in his earlier periods of novel writing. Similarly, the importance he accorded in his remarks to the harmonic, non-political or non-thetic nature of what he chose to call the poetic or musical novel, may be said to invalidate any evaluation of Barrès' novelistic art which emphasizes unduly its doctrinaire intent. Finally, his observations on the exploitation of specific technical aspects of the novel reflect the practical progress he made throughout his

career as a novelist, showing, for instance, that he realized the dangers of flat characterization or of stylized or inorganic descriptive passages. Because he treated aesthetic matters of such breadth and importance as these, we may speak of the greater completeness of Barrès' theoretical debate in this period than in the previous one, for example, when he was discussing in the main didacticism in art and the thesis novel.

We may speak on the other hand of the ease with which we accord authority to Barrès' aesthetic statements in this period, or of the favourable evaluation we offer of his efforts as a literary theorist; they have the ring of statements which observably grew out of his novelistic practice. When he writes of the choice of characters and the function of the techniques of temporal and spatial representation, we may test the solid foundation of his ideas by reference to the works of fiction he wrote in this period, namely La Colline inspirée and Un Jardin sur l'Oronte. Another attractive feature of Barrès' final period of aesthetic theory, one which found expression during the Oronte controversy, was his refusal to take a censorious stand on questions relating to the "morality" of art, or to create moralistic rules of thumb intended to govern all literary works. When he allowed that the question of art's morality comes down frequently to a question of its appropriateness for its potential public, or to the appropriate age and concerns of a particular artist, Barrès' view commends itself most persuasively by its transparent good sense to a twentieth-century novel-reading public unfazed by the decision to allow, for instance, the publication of Lady Chatterley. I would argue that empiricism and a liberal outlook provide sufficiently solid foundations for Barrès' aesthetic theories in this period, and that they stand as the cornerstones of the

modernity of outlook which informs his ideas.

Chapter VI: Barrès and the "Musical" or "Poetic" Novel: "La Colline inspirée" and "Un Jardin sur l'Oronte"

1. An Attempted Definition of the "Musical" or "Poetic" Novel

As we saw in the previous chapter, Barrès frequently declared that his two final fictional works represented his ultimate attempt to combine music and fiction, poetry and the novel. In studying Barrès' achievements in *La Colline inspirée* and *Un Jardin sur l'Oronte* I would like to suggest that Barrès made these two works musical or poetic by grafting onto the realistic narrative structure which forms the plot of the first, the non-realistic spiritual romance of a modern mystic, and by writing in the second a modern romance of medieval chivalry set in Eastern lands. These two works thus share, I believe, a common tendency toward romance, with the former being made also the vehicle for the presentation of a philosophico-religious allegory. The tendency toward romance is only natural in works which are both, to a greater or lesser degree, historical novels, fictional structures, that is, either tightly or loosely resembling or being said to resemble records of historical or quasi-historical events, as we shall see; for, as Northrop Frye reminds us: "most 'historical novels' are romances. Similarly a novel becomes more romantic in its appeal when the life it reflects has passed away: thus the novels of Trollope were read primarily as romances in the Second World War" (*Anatomy of Criticism*, p. 307). Just as Sir Walter Scott set the action of *Waverley* back in time sixty years, so Barrès in 1912 described the life of a mystic to a reading public who had seen the French Church de-mysticized to the point of disestablishment and disendowment only seven years previously, and he later presented to his twentieth-century French

reading public a story of thirteenth-century chivalry. The temporal discrepancy between the time-locus of the reading public of La Colline inspirée and of that of its protagonist, Léopold Baillard (about thirty years), as compared with the difference of some seven hundred years between the time-locus of Sire Guillaume and Oriante and that of their twentieth-century French readers is one measure, as we shall see, of how much closer to romance is Barrès' last novel as compared with his penultimate one.

Before we begin our analysis of these two fictional works, however, it is essential that we remove the context of ambiguity which surrounds their generic identity. Not all critics have judged them as accurately as did Michel Raimond when he said that they combine a narrative urge with a tendency to poeticize reality. We shall not agree with all of his remarks on what makes La Colline inspirée and Un Jardin sur l'Oronte "poetic novels" but we may begin by accepting that they both belong in that category, which we will define in due course:

> Barrès savait trouver la poésie tout en contant une histoire; et, loin du merveilleux quotidien et de la nouvelle mythologie parisienne [which M. Raimond sees as properties of Le Grand Meaulnes and Le Paysan de Paris respectively], il allait demander des émotions poétiques à des manuscrits orientaux du treizième siècle, comme il les avait auparavant demandées à la chronique lorraine...Si bien que le récit chez Barrès était préservé de la dislocation, mais réduit à n'offrir plus que l'occasion d'exprimer, par de savantes cadences et tous les prestiges d'un grand style, les jouissances que causaient ces évocations d'un monde lointain et d'âmes singulières (La Crise du roman, p. 232).

Before launching upon a disquisition on the failure by critics to identify generically Barrès' last two works of fiction, however, first I ought to explain that critical excoriation is not my intention; my aim is rather to analyse and evaluate judiciously La Colline inspirée and Un Jardin sur l'Oronte and in order to do so, as I stated in the introduction, we must employ the criteria

appropriate to the fictional sub-genre under discussion, for, as Robert Scholes argues: "Evaluation and appreciation depend helplessly on recognition of kind, and recognition requires appropriate linguistic categories. As long as we expect a nectarine to taste like either a peach or a plum we are bound to be disappointed. But once we assimilate this new category--nectarine--we begin to know what we are dealing with and how to eat it. We can begin to appreciate it" (The Fabulators, New York, Oxford University Press, 1967, pp. 13-14). Thus to describe La Colline inspirée, for instance, indiscriminately as both a novel and as a historical novel, as Bourget did on the work's appearance in 1913, [1] or as "une oeuvre entièrement originale" in terms of genre, as René Lalou did directly [2] and as André Hallays did by implication, [3] or to judge its characterization or "réalité romanesque" (whatever that paradox may mean) only by reference to the norms regulating the realistic novel, as Pierre de Boisdeffre did,[4] is to be less than fair to the generic complexity of Barrès' penultimate work of fiction. Similarly to see La Colline inspirée as combining both the attributes of a "roman historique" and those of a "poème symphonique", as the distinguished compiler of its critical edition, Joseph Barbier [5] does, obviously demands further clarification and a sharpening of critical terminology. M. Barbier in the same article calls La Colline inspirée "un roman tissé sur une trame historique", which as a partial description of that work's generic identity few would reject, but when he attempts to describe the work's extra-novelistic or extra-historical reverberations, the expression he finds, namely "une grandiose incantation", with its musical and religious overtones is less clearly appropriate because it ignores the work's allegorical significance.

Another generic inaccuracy to be avoided is the one committed by critics of Un Jardin sur l'Oronte, who, following in the wake of the Tharaud brothers' Le Roman d'Aissé were content, even eager, to dismiss Barrès' last fictional work as yet another of his clumsy attempts to create novels out of thinly disguised autobiographical material. Critics who made this mistake include Jérôme and Jean Tharaud themselves[6] and Pierre de Boisdeffre;[7] of course, the autobiographical theory fails completely to account adequately for the romance treatment given to Sire Guillaume's story.

More enlightening on the generic identity of La Colline inspirée is Henri Massis' remark: "c'est un roman de Walter Scott, le Monastère, où le réalisme se mélange au surnaturel, et ce sont les visions fantastiques du grand écrivain écossais qui l'ont introduit dans l'univers des frères Baillard" (Barrès et nous, Paris, Plon, 1962, p. 28). And the most useful aids to the generic identification of Un Jardin sur l'Oronte come not unexpectedly from Mme Frandon who declares it "une création romanesque vivante, non une oeuvre lyrique" (L'Orient de M. Barrès, p. 350) because her use of "romanesque" leads us to associate l'Oronte with romance as much as with the novel.[8] Finally, while we can agree with Philippe Barrès' statement that l'Oronte is no fully-fledged historical novel in the manner of Flaubert's Salammbô, we must reject his devaluation of the work when he reduces its dimensions to "un conte, une fable légère" (Oeuvre, XI, 4). He is closer to the truth when he describes l'Oronte as "un poème" (Ibid.), but in what sense is "poem" to be taken when applied to a work of fiction? In short, in the specific context of their application to La Colline inspirée and Un Jardin sur l'Oronte, what do the terms "le roman musical", "le roman poétique", "le roman-poème" and the "poetic novel" really mean?

Let us first say what they do not mean by making a clear distinction between the notions of poetry and music as they have been applied to the novel. When examined closely the term "musical" or "symphonic" novel is found to be based on a suggestive but insufficient analogy. [9] Two critics who make a most precise, complete and ingenious analysis of the analogy between music and the novel may be mentioned to show that La Colline inspirée and Un Jardin sur l'Oronte, although they retain some unmistakably and undeniably close associations with music, are more accurately described in literary rather than in musical terms. A.A. Mendilow's general theoretical comparison between the novel and the symphony or sonata parallels in its degree of specificity Joseph Barbier's more practical analysis of La Colline inspirée as a "poème symphonique". While agreeing in general that Pater's famous 1873 dictum "All art constantly aspires to the condition of music" (The Renaissance, London, MacMillan, 1910, p. 135), and that such general verifiable statements by Mendilow as "Theme, couter-theme and thematic variations, development and inversion...The use of motif...variations in tempo, rubato, suspense, cadence and change of key can be found in fiction" (Time and the Novel, p. 55), can be fruitfully applied to the general characterization of Barrès' final two novels, we must admit that his more detailed application of the musical analogy with fiction seems to have little relevance to them. [10] This is particularly so in the case of La Colline inspirée: the musical analogy completely fails to take account of the religious allegory presented by means of the narrative in that work.

Similarly, Paul-Emile Cadilhac's curious article "D'un nouveau genre: la Symphonie littéraire ou l'orchestration en littérature", which appeared in La Grande Revue in October 1920 (pp. 529-

34), and which is the introduction to an extract from his "symphonic novel", L'Héroïque, published by the review, contains a sufficiently detailed analysis of the new "genre" for us to say that Barrès' final two fictional works ought not to be numbered among such literary "symphonies". Some of the pieces of advice given by Cadilhac to prospective authors of symphonic novels do offer valuable yard-sticks for judging Barrès' last two works of fiction: when, for instance, he explains how to "créer autour de l'oeuvre une atmosphère de musicalité, par un emploi très large de termes, d'expressions, d'images, de comparaisons et de rapprochements tirés de l'art musical" (p. 529) and that the novelist must "noter les sons minutieusement" and "par le mouvement de la phrase, sa contexture, le heurt des mots et des syllabes, on [tente] de faire naître l'idée de la chose qu'on [désire] évoquer, ainsi le musicien qui fait de la littérature s'efforce de rendre le grondement de l'orage ou le clapotis du ruisseau" (p. 530). But as he goes on to make a more detailed analogy between, for example, musical changes of key and linguistic changes of tense and mood (Ibid., p. 531), or when he seems to treat language as no more than an interrelated system of leitmotivs, divorced from sense and meaning (Ibid.), or when he finally arrives at the following triumphant statement of the identification of music with the novel, one feels that the old Symbolist practice of synesthesia has been substituted for logic and language, and that the new tool is no more than a forced analogy: "Répudiant définitivement l'antique distinction des genres...on a pensé que pour composer une oeuvre symphonique, il fallait successivement et parfois simultanément, faire entendre, gronder, chanter, pleurer toutes ces voix, toutes ces façons de voir et de comprendre la vie, et faire donner tour

à tour, selon l'heure et les circonstances, l'ironie de la petite flûte, les traits vifs des bois, la pompe et la majesté des cuivres, les sanglots et les chants d'amour des harpes, des violoncelles ou des viols: tout l'orchestre! Voilà pourquoi on a cherché un style très travaillé, toujours divers, donnant par le choix des mots, la coupe des phrases, l'allure classique, romantique ou naturaliste du verbe, la sensation des divers instruments dont on veut suggérer l'idée" (Ibid., p. 532). It is at this point that the need for a more properly linguistic and logical tool to apply to the analysis of the novel is felt once again if we are to discover any possible allegorical significance the narrative may embody.

Cadilhac's deep analysis of a self-consciously symphonic novel also shows, I think, that La Colline inspirée and Un Jardin sur l'Oronte do not represent any concerted attempt by Barrès to produce a truly "symphonic novel" in his final period as a fiction writer. Of course, they do contain aspects suggesting that the musical analogy has sufficiently appropriate though limited application for critics to explore their musical overtones: Camille Bellaigue quite rightly pointed as follows,for example,to one method used by Barrès to "musicalize" La Colline inspirée: "Surtout il a doué ses personnages d'une âme musicale et chantante" ("'La Colline inspirée'", L'Echo de Paris, May 29, 1913) and one thinks of the frequency with which Léopold Baillard's affection for songs and sacred music, Soeur Thérèse's memories of her childhood songs, extracts from carols or satirical songs, or evocations of Vintras' singing during his ceremonial visit to the sacred hill are mentioned (Oeuvre, VI, 333-35, 353, 366-67, 404-06, 377), to say nothing of the chapter entitled "les Symphonies sur la prairie" which contains an extended treatment of Léopold's mystical medita-

tions in musical terms. Nor should it be forgotten that Un Jardin sur l'Oronte was considered by Franc-Nohain and Bachelet to offer sufficient "musical" qualities for them to turn it into a "Drame lyrique en quatre actes et huit tableaux" performed with music at the Paris Opéra in November 1932. However, let us admit that the analogy with music, as it applies specifically to the literary techniques used by Barrès in La Colline inspirée and Un Jardin sur l'Oronte is a forced one; we must try to account for their complexity and richness of texture by looking at the links they maintain with other literary rather than musical forms.

We can better continue to apply such useful musically-oriented concepts as harmony, melody, cadence, rhythm and the rest to the novel, if they can be shown to apply to a specifically literary construct, and of course, the literary genre where harmony, melody, cadence, rhythm, etc., are traditionally more important than in the novel is poetry: do La Colline inspirée and Un Jardin sur l'Oronte combine in any discernible and definable way some of the properties of poetry with those of the novel? Historically and generically what is the "poetic novel" and can Barrès' last two works of fiction be properly numbered among its representatives?

It has been suggested that the history of the French novel between Naturalism and the Nineteen-twenties was marked by a Symbolist-inspired revulsion against realist determinism in favour of poetry. Michel Raimond, for example, has explained:

> S'il est une tentation qui est venue désaxer le roman, c'est bien celle de la poésie. L'ambition de vouer le roman à la recherche de la poésie, née au temps du symbolisme, avait vu fleurir ses premières réussites à la veille de la guerre, et trouvait son épanouissement dans l'après-guerre...Trois moments essentiels: les dernières années du dix-neuvième siècle, du symbolisme au naturalisme, ont été capitales dans la progressive dislocation du récit romanesque au profit de la poésie. Les années d'avant-

> guerre voient apparaître des romans poétiques, dont Le Grand Meaulnes est le meilleur exemple; avant Proust et Barrès, Alain-Fournier était un poète qui se faisait romancier plutôt qu'un romancier qui devenait poète. Pendant l'après-guerre, en même temps que les oeuvres, se multiplient les spéculations théoriques (La Crise du roman, pp. 194, 195-96).[11]

In particular, it was the post-war period (1918-1930) which saw the fullest flowering of the poetic novel, the aim of which, M. Raimond suggests, was to "transfigurer le réel ou de s'évader par le rêve" (Ibid., p. 224) and he quotes the following statement by Benjamin Crémieux, from an article entitled "Nouvelles littéraires" in Les Lettres françaises, January 17, 1925, in which the critic specifically states that Un Jardin sur l'Oronte belongs among the poetic novels of Giraudoux and Aragon: "Il est certain que ce que le public cultivé demande à des livres comme le Jardin sur l'Oronte ou Suzanne et le Pacifique, les milieux d'avant-garde à des livres comme les Cinq Sens de Joseph Delteil ou Le Paysan de Paris d'Aragon, c'est une émotion proprement poétique" (Ibid.). An appetite thus existed between 1885 and 1930 for poetic novels, but where were novelists to discover the poetic materials for this new kind of fiction?

One answer has been made that, in Barrès' case, he sought to make his novels "poetic" by including in them many examples of alexandrines, octosyllabic lines, interior rhymes and other metrical devices. In his critical edition of La Colline inspirée, Joseph Barbier gives four pages (pp. 49-52) of such examples, using them to allege its poetic nature. But the presence of (good or bad) alexandrines, octosyyables, etc. does not necessarily make a novel poetic because 1. the reader who is not looking for them very probably passes them over as he quite legitimately gives his attention to following the plot, understanding the characters, and trying to grasp the work's meaning (alexandrines can in fact be inappropriate

in a novel if they distract the reader's attention from the plot, characters, meaning, etc.); 2. because a poetic novel is not merely a typographical paradox (alexandrines set out as continuous prose) but an entity which retains the function and fictional narrative aspects inherent in the generic notion "novel" with something else (still to be defined)--alexandrines imply neither fiction nor narrative, necessarily, and their presence or absence alone does not serve to make a novel poetical (in the sense defined below)--for a novel may of course be poetical if no alexandrines can be found in it. A better reason for declaring a novel poetical than the presence in it of elements of traditional prosody like numbered syllabic groups, seems to me to be what we might call its poetic texture of incident and characters and the more than simply fictional or realistic or mimetic overtones emanating from it. The following definition expresses something of the essence of the poetic novel: "A work is poetical [when] it is a tissue of recurring and corresponding images and verbal patterns which are emotionally and intellectually meaningful, But [such works] are not poems; they always depend on some sort of narrative impetus to keep the reader moving. The recurring beads are held together by a string of plot. The buried string of events attracts our attention and draws us towards it, so that we prize it all the more when we have discovered and experienced it" (John Howes, quoted by R. Scholes, The Fabulators, p. 74). Thus the qualities of the poetic novel would seem to be a narrative impetus and finely worked symbolic passages: do the works which combine these two qualities in the period we are discussing derive them from any common generic, narrative as opposed to purely lyrical, source?

The answer is yes, if we restrict the term "novel", as Michel

Raimond does (see above, chapter I) to mean the realist or naturalist novel, and keep the term "poetic novel" to mean the fictional narrative which was a reaction against such novels. Critics who argue this (see Scholes and Kellogg, The Nature of Narrative, p. 14, and Gillian Beer, The Romance, London, Methuen, 1970, passim) [12] tend to identify the post-symbolist poetic novel which combines allegiance to the ideal with allegiance to the real, with a poetic and narrative fictional form which combines the qualities and attributes of the realist novel with the poetic non-realistic qualities of the old Romance form. Gillian Beer, following hard on the heels of Northrop Frye to whom we shall turn later for a definition of Romance, sees the Romance as a Jungian archetypal construct: "In the nineteenth century the romance was developed as a challenge to the deterministic French novel...In our own century the work of Freud and Jung, while making many artists and critics distrustful of self-indulgent fantasy, has also made them far more aware of the force of the subconscious. This has liberated elements of experience earlier associated with the Romance and allowed the modern novel to thrive on allegory and dream, to invoke what is mythic within our own world" (The Romance, pp. 6-7). Similarly a French critic, Henri Coulet, describes a fictional narrative form, "le roman héroïque", which we might be tempted to call the "Romance", as a "poème": "Le roman héroïque était un poème" etc. (Le Roman jusqu'à la Révolution, p. 210). [13] Thus the connection between "poem" and romance is strengthening, and is further supported by Austin Warren's statement in Theory of Literature that "the novel is realistic; the romance is poetic or epic: we should now call it 'mythic'" (p. 216), with romance coming to mean the force in the modern novel which supplies the "poetry" missing from the Naturalist

or Realist novel (with some exceptions, like Zola's part realistic, part mythic narrative structures). However, before we can speak of Barrès combining the Romance with the realistic novel, we must discover the exact nature of these two fictional narrative sub-genres.

We shall proceed by seeking first a satisfactory definition of romance; then we shall look at some of the notions and qualities associated with it, before contrasting it with the realistic novel; to do so, we shall examine how the two fictional narrative sub-genres and their opposite aims have been viewed through the eyes of some of their great critics and practitioners.

The derivation of the English word Romance is, as Scholes and Kellogg explain, French, which is paradoxical because modern French contains no single word which adequately translates the notion.[14] In modern English the term romance has been broadened to include such para-literary, or sub-literary forms as magazines like True Life Romance, frequently describing the amatory relationships between members of the medical profession, or between secretaries and their employers, with the result that Gillian Beer felt compelled to limit its application to "works which were commonly described by writers of the same period or by the author himself as 'a romance'. I emphasize [this]...condition because the realistic novels of one age or audience have an uncanny way of becoming 'romances' in another setting" (The Romance, p. 5). Much less open to attack from the critics of the "intentionalist fallacy" is Northrop Frye's more schematic situation of romance in his "grid" of literary genres:

> Romance: (1) The mythos of literature concerned primarily with an idealized world. (2) A form of prose fiction practised by Scott, Hawthorne, William Morris, etc., distinguished from the novel.

> Romantic: (1) A fictional mode in which the chief characters live in a world of marvels (naive romance), or in which the mood is elegiac or idyllic and hence less subject to social criticism than in the mimetic modes. (2) The general tendency to present myth and metaphor in an idealized human form, midway between undisplaced myth and 'realism'...Myth, then, is one extreme of literary design; naturalism is the other, and in between lies the whole area of romance, using that term to mean...the tendency...to displace myth in a human direction and yet, in contrast to 'realism', to conventionalize content in an idealized direction
> (Anatomy of Criticism, pp. 367, 136-37).

Frye further identifies the romance in accordance with his theory that "the kind of hero determines the classification of fictions; according to his power of action shall you know the fictional genre" (Ibid., p. 33), and describes the hero's power of action in a romance as follows:

> If superior in degree to other men and to his environment, the hero is a typical hero of romance, whose actions are marvellous but who is himself identified as a human being. The hero of romance moves in a world in which the ordinary laws of nature are slightly suspended: prodigies of courage and endurance, unnatural to us, are natural to him, and enchanted weapons, talking animals, terrifying ogres and witches and talismans of miraculous power violate no rule of probability once the postulates of romance have been established
> (Ibid.).

We may mention in passing how mixed is the generic composition of both of Barrès' last two fictional works; neither is pure or naive romance: there are no ogres, talking animals or enchanted weapons in either, although, as we shall see, Léopold Baillard performs miracles and experiences visions and spectral visitations, whereas Guillaume retains an emotional fidelity which in the context of a thirteenth-century harem, makes him resemble figures like Galahad and other Grail-seekers. In fact, Léopold and Guillaume are as much the heroes of a realistic novel as of a romance, if we accept the distinction made by Maurice Shroder between novel and romance, namely that "the novel records the passage from a state of innocence to a state of experience, from that ignorance which is bliss to a

mature recognition of the actual way of the world...Thematically ...the novel distinguishes itself from the romance, in which the protagonist proves himself a hero, actually fulfills his heroic potentiality...The protagonist of a novel is likely to be an anti-hero, an unheroic hero...Formally or generically...the novel is an anti-romance" ("The Novel as a Genre", in Stevick, The Theory of the Novel, pp. 14-16). Both Léopold and Guillaume seem to fail in their respective quests or heroic exploits and so become anti-heroes after having been romantic heroes (see below, Character in La Colline inspirée and Un Jardin sur l'Oronte). However, Shroder's view of the novel reduces the genre to the fictional history of the process of the hero's disillusionment, and is therefore too narrow a generic description.

When contrasting the two human urges which have produced both the romance and the realistic novel, Gillian Beer declares that by their respective aims, namely mimesis, or escapist entertainment [15] shall the two types be known: "All fiction contains two primary impulses: the impulse to imitate daily life and the impulse to transcend it. It would be hard to think of any satisfying work of literature which totally excludes either" (The Romance, p. 10). Bourneuf and Ouellet distinguish the same two fundamental urges in man which they characterize as "deux tendances contraires mais complémentaires de l'homme: le besoin de merveilleux et l'angoisse" (L'Univers du roman, p. 14). And Northrop Frye declares that "the romance is the nearest of all literary forms to the wish-fulfilment dream" (Anatomy of Criticism, p. 186). Historically the realistic novel and the romance have been seen as catering to these two basic human needs, wish-fulfilment and the desire to create narratives imitative of daily life. Dr. Johnson, for instance, in the fourth

number of The Rambler, in 1750, called the novel, the "comedy of romance" and he defined novel in his Dictionary as "a smooth tale, generally of love", while the romance was "a military fable of the middle ages: a tale of wild adventures in love and chivalry". Clara Reeve's classic distinction, made in 1785, between the two narrative sub-genres, remains a solid foundation for the critic seeking what differentiates them:

> The Romance is a heroic fable, which treats of fabulous persons and things. The Novel is a picture of real life and manners, and of the times in which it is written. The Romance in lofty and elevated language, describes what never happened nor is likely to happen. The Novel gives a familiar relation of such things as pass every day before our eyes, such as may happen to our friends or to ourselves; and the perfection of it, is to represent every scene, in so easy and natural a manner, and to make them appear so probable, as to deceive us into a persuasion (at least while we are reading) that all is real, until we are affected by the joys or the distresses of the persons in the story, as if they were our own
> (Quoted by Scholes and Kellogg, The Nature of Narrative, pp. 6-7).

Sir Walter Scott's statement in the 1811 introduction to Walpole's The Castle of Otranto will also be helpful to us because, as the great practitioner of the historical novel genre, his hint on how to combine the properties of novel and romance in a historically based narrative structure, will aid us to analyse La Colline inspirée. Scott speaks of Walpole's desire "to unite the marvellous turn of incident and imposing tone of chivalry, exhibited in the ancient romance, with that accurate display of human character and contrast of feelings and passions which is, or ought to be, delineated in the modern novel" (quoted by G. Beer, The Romance, p. 64). Later in the nineteenth century Trollope made the following clear declaration from which the distinctions he made between romance and the specifically realistic novel may be inferred: "You know", he wrote in a letter to George Eliot in 1853, "that my

novels are not sensational. In Rachel Ray I have attempted to confine myself absolutely to the commonest details of commonplace life among ordinary people allowing myself no incident that would be even remarkable in everyday life. I have shorn my fiction of romance". [16]

To summarize therefore: the Novel aims to imitate life and thus has as one of its main criteria "truth to life" or verisimilitude; for this reason the hero will not be exceptionally brave or successful in order that the reader may believe easily and naturally in the action unfolded. The Romance, on the other hand, presents an idealized world with larger than life or socially remote characters in times long since gone or in an exotic spatial setting; its action can be made up of a number of non-causally linked encounters between the heroic hero and his non-realistic foes who include dragons, ogres and the rest, encounters from which he usually emerges victorious. The notion of verisimilitude will not apply, the reader making a convention with the author to accept the latter's judgement in the matter of credibility, and the author agreeing not to abuse too blatantly the narrative licence thus conferred upon him. [17]

The combination of the characteristics of romance and of the realist novel which Barrès made in La Colline inspirée, as we shall see below, should not be thought uncharacteristic of the tendency followed by many modern novelists, who though reacting against the realism of authors like the Goncourts, or against Zola's "tranche de vie" theory of naturalist art, have not rejected absolutely the gains made by realist fiction. Such post-symbolist twentieth-century novelists as Alain-Fournier, Joyce, Proust, Thomas Mann and D.H. Lawrence, have retained within their evocations of the ideal

romance-inspired worlds of the imagination, some of the mimetic characteristics of the realist novel: for example, the convincingly "real" expressions of sub-verbal thought-processes like interior monologue, or the creation of a concrete and believable spatial setting like Joyce's Dublin, or Alain-Fournier's Cours Supérieur in Sainte-Agathe, provide a realistic context to their more romantically inspired imaginative quests for love or adventure. The combination by such novelists of the techniques of the realist novel with those of romance achieves increased vividness for each: Meaulne's experience, for instance, of the ideal world in the lost château seems the more romantic because it has been preceded by quite a heavy dosage of realistic description. Magical the château appears in contrast to the shabby school buildings, the village smithy, and the poorly paid schoolmaster's family interior.

We shall now seek the same combination of the characteristic techniques of the realist novel with those of the romance in Barrès' final two works of fiction and our method will consist in treating both La Colline inspirée and Un Jardin sur l'Oronte together in each subsection devoted to a fictional technique. In this way we shall be able to make immediate comparisons between Barrès' technical practice in the two works and so establish whether any progressive or regressive development occurred between 1912 and 1922 in terms of the combination of romance and realistic novel in his fictional works during that period.

2. Narrative Technique in "La Colline inspirée" and "Un Jardin sur l'Oronte"

> Romance depends considerably upon a certain set distance in the relationship between its audience and its subject-

> matter
> (G. Beer, The Romance, p. 5).
>
> The novel develops from the lineage of non-fictitious narrative forms--the letter, the journal, the memoir or biography, the chronicle or history; it develops, so to speak, out of documents
> (R. Wellek, A. Warren, Theory of Literature, p. 216).

The principal function of the narrative techniques used in La Colline inspirée is to give the impression that the work is a well documented, if fictionalized account of historical events. This is why the narrator alludes so frequently within the work to his written sources which offer, he asks us to believe, the documentary evidence for the events he reports. The narrative structure of the work is composed broadly of: 1. an introductory frame (Oeuvre, VI, 273-85) in which the narrator presents a plea that the reader accept as authentic the work's sources (see particularly Oeuvre, VI, 283-85); [18] 2. the narrator's account of the life of Léopold Baillard and of the history of the Vintras sect on the sacred hill, in the course of which direct quotations from the documents consulted are given (Oeuvre, VI, 389, 404-06, 490), reports from eye-witnesses are introduced (Ibid., VI, 283, 423-24), including his own possible childhood glimpse of Léopold (Ibid., VI, 284), and footnotes are used to guarantee the accuracy of the version given by the narrator (Ibid., VI, 273, 377, 471); 3. the Epilogue and final framing device, is employed by the narrator to refer self-consciously to his own present time in which the composition of the book has just been completed: "Aujourd'hui, jour de jeudi saint, ce long récit terminé, je suis monté sur la colline" (Oeuvre, VI, 495), and to draw the moral which the fable of Léopold's life has illustrated (Ibid., VI, 495-500). Within this narrative structure the narrator, who refers to himself in the first person, tells Léopold's story

in the third person, with many vivid and extended inside views into his thoughts (copious examples of this narrative technique exist throughout the novel, see for example, Oeuvre, VI, 302, 356, 415-16, 446-47, 448, 450, 455, etc.). The narrator takes the opportunity to comment with varying degrees of omniscience (see below, Point of view in La Colline inspirée) on the events he describes and their meaning, making the most numerous and lengthy comments, as might be expected, in the Introduction, central "interlude" and Epilogue (i.e. at moments of exposition, summary and conclusion, Oeuvre, VI, 273-85, 418-27, 495-500 when the narrator as fictional historian and philosopher presents the theme, meditates on its development, and presents the allegorical conclusion respectively). Among other narrative techniques characteristic of the allegorical novel are philosophical dialogues in which characters present their conflicting religious ideas (Léopold describes the spiritual kinship he feels with Job to the unsympathetic Quirin, for example, Oeuvre, VI, 307-08; François "explains" the miraculous happening at Tilly, Ibid., VI, 32-33; Léopold and the Oblate sent to replace him on the hill confront each other, Ibid., VI, 361-62; Léopold discusses religion with le Père Cléach and renounces his ecclesiastical errors, Ibid., VI, 479-86, etc.). The narrator also occasionally uses the second-person form of address to achieve a rudimentary [18] rhetorical relationship with the reader and, by referring to himself and the narrator as "nous", he seeks to suggest a community of view existing between them with regard to the interpretation of the significance allegorized by the events described (Oeuvre, VI, 283, 418; 274, 300, 418, 498). All of these narrative techniques are characteristic of the novel, realistic or otherwise; does La Colline inspirée contain any narrative techniques charac-

teristic of romance?

It can be argued that the imposition of a Prologue, Interlude and Epilogue on the narration of the events of Léopold's life already achieves that distancing and stylizing effect which, as we saw at the beginning of this sub-section, Gillian Beer sees as a characteristic of romance, in that they make the narrator's account of his protagonist's life appear like a fable used to illustrate didactically the desired lesson, in this case, that man is intellectually and physically fallible and that the Church is severe to those she considers to be in error. Another narrative technique in addition to the narrative frame-device, which contributes to this distancing effect, making La Colline inspirée resemble an allegorical romance, is what Albert Thibaudet called "la présence perpétuelle de l'auteur...[which means that]...la vie reste au second plan, pendant que l'esprit occupe le premier" (Réflexions sur le roman, p. 42). Examples of what Thibaudet called "intrusive" commentary abound in La Colline inspirée (see Oeuvre, VI, 276, 278, 280, 295, 303, 306, 316, 322, 334, 391, 396, 418, 421, 454, 457, 496, etc.), and he also quotes examples of what he describes as Barrès' practice of passing self-congratulatory judgement on his own treatment of his material (see Oeuvre, VI, 291, 295, 328, 415). When examined more closely, however, a scene like Léopold's reception by the Habsburg Emperor which Barrès qualifies as follows:"Démarche pleine de coeur et d'une imagination magnifique!" (Oeuvre, VI, 295), does not merit Thibaudet's reproach of self-indulgence (La Vie de Maurice Barrès, p. 270) since the qualification "magnifique" applies not to a scene imagined or invented by Barrès the novelist/romancer, but to a historical scene he found recorded in the documents he consulted (see Joseph Barbier, La Colline inspirée, p. 372). And Thibaudet is

doubly wrong to discuss Barrès' narrative techniques by comparing them to the dramatic techniques of Dumas fils and Molière (Réflexions sur le roman, p. 42) and to describe Barrès as the "choeur de sa tragédie" (Ibid., p. 43) in his penultimate fictional work, for La Colline inspirée is demonstrably not a tragedy, in the generic sense, nor is Barrès or the narrator its "chorus"; implicit in Thibaudet's judgement is the belief that the novel ought to be dramatic rather than narrated, a false premise, as we have seen.

Another narrative technique contributing to the distancing of the story told in La Colline inspirée is one which does appear as a characteristic narrative technique of romance and one that we can therefore speak of as bringing the work closer to romance: I refer to the practice of using scenes involving the supernatural as a characterizing device.[20] Through the reporting of his visions, divine or diabolic visitations, and his addresses to the spirits of place on the hill, Léopold's psychological obsessions or those of the other characters, notably Soeur Thérèse, are revealed (see Oeuvre, VI, 296-97, 309-10, 347, 375, 448-55, 475-78). The allegorical dialogue between a speaking chapel and responding field (Oeuvre, VI, 499-500) is also a narrative technique belonging more appropriately in the romance than in the realistic novel. Despite such apparently romantic narrative techniques involving the exploitation of the extraordinary, the marvellous and the supernatural, it must be stated once again that the principal narrative techniques of La Colline inspirée are those associated with the novel rather than the romance and evidence provided by the analysis of this first technique at least supports the view that the work is in part a novel.

The principal narrative technique used in Un Jardin sur

l'Oronte on the other hand is characteristic of non-empirical fiction, as Scholes and Kellogg remind us: "The use of multiple narrators...was employed extensively in Greek romance...As narrators are multiplied, evidence becomes hearsay, empiricism becomes romance. The multiplication of narrators is characteristic of modern fictions which lean towards romance...The tendency of modern writers to multiply narrators or to circumvent the restriction of empirical eye-witness narration are signs of the decline of 'realism' as an aesthetic force in narrative" (The Nature of Narrative, pp. 262-63). A multiplicity of narrators makes a story unverifiable through distortions (additions, deletions, exaggerations, changes of emphasis, etc.) both conscious and unconscious. The creation of secondary or tertiary narrators is also seen by Maurice Shroder as a device of the ironic or self-conscious modern narrator who thus "disclaim[s] responsibility for the story he tells us...by shifting responsibility onto the chronicler" (or, in the case of l'Oronte, the interpreter) (see Stevick, The Theory of the Novel, pp. 23-24). The ironic novelist, to discover the material of his reaction against the realist novel, turns in this case to romance, plucking from it the anti-novelistic device of multiple narrators. We may now begin to see why the narrative situation in Un Jardin sur l'Oronte, an unusually complicated one in Barrès' fiction, is so complex. The situation involves a primary first-person anonymous narrator, dramatized but scarcely characterized, who recounts, in the introduction to the main story, a meeting he had in June 1914 at Hamah in Syria, with a young Irishman who told him a story based on a thirteenth-century Arabian manuscript version of annals. The Irishman sight-reads and then summarizes them so as to give shape to the essentially undramatic year-book account of the events they

are purported to contain. The primary narrator accepts, as we must, the convention that the story's accuracy is to be esteemed less than its poetic value; he suspects that the Irishman changes it to suit his Celtic fantasy (Oeuvre, XI, 16) and it is this adapted story which he himself further changes and embellishes in his own retelling. Nowhere is it suggested that he took any notes during the Irishman's story (i.e. he benefits from the non-realistic "convention of the perfect memory", A.A. Mendilow, Time and the Novel, p. 41). Thus does he make out of a long forgotten quasi-historical account, or a completely invented narrative structure, (we cannot be sure since fact and fiction are so blurred in the introductory statement) a poetic and legendary romance.

It might be argued here that since we soon forget the Irishman [21] anyway, the fact that Barrès used this introductory narrative technique is immaterial. Immaterial it may be to the understanding of the story of Sire Guillaume and Oriante but not to the appreciation of the generic nature of Un Jardin sur l'Oronte. The student of Barrès' fictional techniques asks himself why did Barrès, who until Au Service de l'Allemagne bothered little with explanations of sources by self-conscious narrators inside the stories they tell, choose to create the frame structure in his pure and "poetic" final novel? The answer must be, I believe, that the function of the device is to create the necessary distance between story and reader for all thoughts of verifiability and verisimilitude to be forgotten, in other words for the reader to accept the story as a romance, not as a realistic novel. Thus the story of Guillaume and Oriante is presented in a framework constructed to suggest both the basic though distant accuracy of the version given and the subjective filtering process through which it passes before it reaches the

reader.

Another view which confirms that the function served by the introductory frame is that of a distancing device can be expressed appropriately enough, in terms of photography and optics: the frame situation itself is a focussing device with both temporal and spatial detail presented in sharp focus; at the end of the introductory chapter, by means of a "dissolve", [22] the primary narrator's story passes from the immediate temporal and spatial setting (Hamah, June 1914) hitherto held in sharp focus, back into the romantic, legendary and unrealistic past (Qalaat in the thirteenth century). The shot on which the action is frozen in Un Jardin sur l'Oronte, the image which makes possible the narrative dissolve is that of the "beau martin-pêcheur" (Oeuvre, XI, 16), at once a symbol of the timeless nature of the story told and of the time which has passed, because, as we leave the present for the remote past our eyes remain on the bird whose predecessors presumably flew over Hamah at the time of Oriante and Guillaume's story. Distracted thus by the poignancy and the appropriateness of the image, our minds slip back in time without noticing the movement hypercritically. The initial bright colours and sharp outlines of the scenes in which Guillaume is introduced into the Emir's harem (Oeuvre, XI, 17-20) add both the necessary temporal distance and exotic glamour to a story in which the elevated chivalric norms of honour and impossible ideals ("Death before Dishonour"--the motive for Guillaume's self-provoked murder which is really an act of ritual and expiatory suicide) are presented as the forces governing the dramatic situation described and the hero's conduct therein. Our acceptance of these impossible norms is the readier because the introductory frame narrative technique enables us to pass from the real world into an idealized

romance world; hoping to be entertained, having been warned specifically not to expect accuracy, we suspend disbelief easily and gratefully. Thus discovery of the appropriate genre enables us to declare that this particular narrative technique is highly successful and particularly well chosen in Un Jardin sur l'Oronte.

3. Point of View in "La Colline inspirée" and "Un Jardin sur l'Oronte"

Point of view techniques tending to differentiate novel from romance include the notions of aesthetic distance and the authority and degree of omniscience enjoyed by the narrator of a fictional work. We have already seen that, according to Gillian Beer, "romance depends considerably upon a certain set distance in the relationship between its audience and its subject-matter" (The Romance, p. 5). If we extend this idea to apply to the aesthetic distance existing between the audience and the characters of a romance, we may say that so long as the same degree of aesthetic distance is maintained between, for instance, the characters of a fictional work and the reader (if, for instance, the reader continues to admire the hero or despise the villain to more or less the same degree throughout a fictional work), then that work may be said to incorporate a point of view technique characteristic of romance. If, on the other hand, there occurs in the course of his reading of the fictional work, a noticeable, measurable reduction (rather than an increase) [23] in the aesthetic or psychic distance between the reader and its main character or characters, then we may speak of a work incorporating a point of view technique characteristic of the novel, since, as Scholes and Kellogg remind us, the reduction of aesthetic distance based on the notion of developing characters and their changing relationships with the reader is a modern narrative devel-

opment almost unknown in the romance but characteristic of the novel (The Nature of Narrative, pp. 165, 168-69).

The considerable aesthetic of psychic distance existing between the reader and the main characters at the beginning of La Colline inspirée is reduced in the course of the work, with the result that we may say that it begins by using romance point of view techniques before switching to those more typical of the novel. The aesthetic distance created, for example, between the reader and Léopold, is great in the latter's youth because of his initial glorious success which feeds his vaunting ambitions and intellectual pride (see, for instance, the whole of chapter II, his conversations with his brothers at Bosserville, his satisfied self-estimates and his arrogant treatment of Père Magloire who is disinterestedly trying to help him, Oeuvre, VI, 286-300, 307-09, 311-14). But the distance thus created diminishes during the account given of his old age when he falls a prey to loneliness and misfortune, to the point that a degree of sympathy approaching identification becomes possible between reader and hero thanks both to the extended inside views given of his meditations and affection for the hill (Oeuvre, VI, 302, 356, 415-16, 446-47, 448, 450, 455, etc.) and to the reporting of scenes depicting Léopold being ridiculed and despised by his parishioners and betrayed by his followers and even by one of his brothers (Oeuvre, VI, 388, 437, 441, 454, 456-57, 493).

I think it is possible to isolate at least two moments when the aesthetic distance existing between Léopold and the narrator (and possibly, therefore, between Léopold and the reader) changes noticeably and measurably enough for us to be able to say that at those two moments at least, La Colline inspirée ceases to use exclusively the point of view techniques characteristic of either

romance or novel because it begins to employ the techniques characteristic of the other sub-genre. The first such moment occurs as the narrator is explaining how Léopold's purely peasant, down-to-earth avarice and desire for landlordship becomes modified spiritually into an ambition to enhance the spiritual lives of his followers to form them into a kind of saintly crusading host for the combatting of evil:

> Maintenant Léopold conçoit comment pourrait se faire la satisfaction de son âme. Ce n'est plus de construire des édifices, mais de construire des temples vivants. Le prêtre bâtisseur s'élève à un degré supérieur: il veut former des âmes, présenter à Dieu une compagnie de saints. Et quel beau sens nouveau à donner au pèlerinage! Quel fructueux motif de quête!
> Tous s'étaient agenouillés dans les ténèbres de la chapelle. Les trois Baillard remercièrent à haute voix la Vierge de la profusion des grâces qu'ils avaient trouvées à Tilly, et de les avoir choisis pour être sur cette colline les apôtres du règne de l'Esprit.
> C'est ainsi qu'aux jours de jadis, ici même, les chevaliers revenus de la croisade, et dont les dames pouvaient croire que leurs prières les avaient soutenus, racontaient, sous de beaux regards émerveillés, les prodiges et les profits de leur expédition, tout en buvant force hanaps, puis dévotement priaient Notre-Dame de Sion, ayant derrière eux un démon narquois
> (Oeuvre, VI, 335-36).

As the final comparison reveals, this is a moment when Léopold's nature ceases to be seen in terms appropriate to the low-mimetic mode as represented by the realistic novel, and he begins to be seen as the heroic, mystical leader who like Merlin might be found in a romance. His peasant inclinations, seen as his motivation for beginning a crusade for saving souls, are transformed as he is compared to a knight, the traditional hero of a romance.

This account of Léopold in which he is characterized in the flattering terms appropriate to a legendary, chivalric and mystic leader lasts until the second major displacement of the narrator's angle of perception, which occurs during Léopold's "hiver de dix

années", the period spent in his old age wandering alone on the the hill seeking an outlet for his prophetic gifts and in meditating upon the reason for his social and religious exclusion by his fellow men. It is at this point that the narrator gives the following estimate of his meditations and peregrinations: "Ces interminables divagations mortuaires où le vieux pontife s'égarait, plus fréquents à mesure qu'il cédait à l'assoupissement du grand âge, qui pourrait nous en donner la clef? Il y laisse abîmer sa raison" (Oeuvre, VI, 471). I would argue that at this moment when the narrator accepts the popular judgement of Léopold and that of his enemies (namely that he is a madman), La Colline inspirée becomes a novel once more and should be judged accordingly. The reason is that from this moment all the potentially tragic grandeur clothing the Merlin-like figure of the aged thaumaturge is stripped away and he is viewed as he appears to peasants or children who would have been, of course, totally unable to comprehend his tragedy: he is thus presented as a rather pathetic and seedy old tramp who retains in memory a few shreds of his former temporal splendour. Léopold is seen in the light of common day, and the painful reality drives out the flattering legend. [24]

The degree of aesthetic distance between the narrator, reader and Guillaume or Oriante remains relatively unchanged due largely to the "inscrutability" of the latter ("inscrutability" is one of the characteristics of the heroes and heroines of romance according to Northrop Frye, Anatomy of Criticism, p. 308; see below under Character in La Colline inspirée and Un Jardin sur l'Oronte). Certainly the narrator never expresses any great sense of outrage or regret at Guillaume's death which he presumably feels to be an appropriately courageous act of expiation for the hero's previous

lapse--his cowardice in abandoning his charge as the defender of Qalaat. Thus the impression given is that an idealized hero suffers the stylized consequences of his acts and the reader finds his pleasure in contemplating an archetypal tragic situation involving punishment for a betrayal of trust. But it is still possible for the reader to feel sympathy for Guillaume despite the aesthetic stylization used in the latter's characterization by the narrator, because of the thematic universality of l'Oronte: we sympathize with Guillaume as a flawed heroic leader torn by jealousy, betrayed by his mistress and killed by his enemies just as we sympathize, for slightly different reasons, with other chivalric or romance heroes like Tristan, King Arthur or Lancelot.

Our attitude to Oriante, however, will remain more ambiguous partly because the narrator has refused to help us by employing frequently enough his narrative omniscience. We are never sufficiently sure either of the nature of Oriante's feelings for Guillaume nor of what she means by refusing to abandon her rank as first lady of Qalaat come what may. She simply states (see below, Character in l'Oronte) that she must occupy the first place, and the narrator leaves it at that; frequently he presents without comment almost uninterrupted dialogue between Guillaume and Oriante or between Guillaume and Isabelle on the subject of Oriante (Oeuvre, XI, 27, 28-29, 41-42, 48-50, 64-68, 69-72, 77-78, 79-81, 92-96) although he does make occasional estimates like the following of her attitudes to Guillaume: "Exactement Oriante s'en allait malheureuse que son ami souffrît à cause d'elle, mais tout de même heureuse de cette souffrance qui lui prouvait combien il l'aimait et qui lui donnait une merveilleuse tranquillité de coeur, pour se livrer aux soins de sa gloire. Bien assurée qu'il était des deux, dans

cette période, celui qui aimait le plus, elle pouvait penser à autre chose" (Oeuvre, XI, 75). The reader, I suggest, never fully understands Oriante's motives for wanting so desperately to retain her position of pre-eminence in Qalaat because Barrès chose a point of view technique characteristic of romance which ensures the inscrutability of romantic characters. If he had wanted to present Oriante as the heroine of a realistic novel he would have chosen a point of view technique revelatory of psychological complexity: he might have described and analysed the great psychic distress the thought of not being the female leader of Qalaat caused her; he might have thus shown her subject to mental breakdown, suffering illusions, madness or some other psychic trauma, just as he had chosen to do in the case of Léopold Baillard. Thus the nature of Oriante would have become complex and psychologically interesting in the manner of a realistic novel like Madame Bovary or Crime and Punishment; but the fact is that he did not, and her inscrutability is appropriate to her function within the romance sub-genre and the point of view technique which ensures such psychological opacity must therefore be evaluated a success.

As we have already seen, the narrator of La Colline inspirée draws his authority from the documentation which he as a true histor consulted and upon which he claims to have based his story, whereas the multiple narrators of Un Jardin sur l'Oronte claim the conventional poetic authority of the romantic inspired bard. However, the narrator's statement that La Colline inspirée rests firmly on documentation is clearly excessive if one considers his use of narrative omniscience. Taking only the example of Léopold's meditations after his return to Sion from exile, we see that the narrator presents in parts of four chapters (chapters XV-XVIII inclusive) extended

analyses and evocations of Léopold's meditations which owe as much to Barrès' imagination as to the written sources (see Barbier, La Colline inspirée, éd. crit., pp. 22-28). The narrator uses the conventional technique, namely narrative omniscience, to report both Léopold's non-verbalized thoughts (Oeuvre, VI, 302, 356, 415-16, 446-47, 448, 450, 455), and to present his own thoughts and conclusions on Léopold's story (Oeuvre, VI, 273-82, 286, 290, 306, 314, 316, etc.). In choosing such a technique the narrator makes La Colline inspirée more characteristic of the non-realistic romance than of the realistic novel, at least since Henry James made fashionable the refusal to employ commentary and the acceptance that the dramatic point of view technique for the presentation of a character's inner life is most realistic.

The narrator of La Colline inspirée does not always reveal Léopold's motivation in an omniscient way, however. His version contains a sufficient number of passages in which the narrator expresses his serious doubts and speculations as to the true meaning of events, or the motivation for a character's actions, for us to be able to say that Barrès combined with the romance point of view techniques in La Colline inspirée this point of view technique characteristic of the realist novel. As instances of the narrator's modified omniscience in La Colline inspirée, from over twenty examples (see Oeuvre, VI, 274, 279-80, 281, 283, 289, 339, 344, 363, 386, 408, 421, 424, 437, 438, 441, 454, 455, 456, 475, 479, 494, 495, 497, 500), I quote three which are typical of a) the narrator's uncertainty expressed in a self-conscious comment, about the meaning of the Baillard story; b) his speculative questions concerning a minor character's motivation for her scandalous act, and c) his lack of information concerning Léopold's meditations:

a) Non-omniscient commentary:

> Pourquoi leur nom n'est-il inscrit nulle part sur les pierres qu'ils ont relevées? Pourquoi même en est-il proscrit? Qu'est-ce que cette vapeur de souffre et cette odeur de damnation, aujourd'hui répandues sur ces trois figures qui furent un moment bénies
> (Oeuvre, VI, 283).

b) Speculation about Soeur Lazarine's reasons for placing herself in l'abbé Florentin's bed:

> Comment interpréter cette circonstance singulière? Nouvelle Judith, soeur Lazarine avait-elle essayé de séduire l'abbé nancéien pour qu'il fît à Monseigneur un rapport moins défavorable aux Baillard? Voulut-elle provoquer un esclandre et perdre l'homme de l'évêché en se perdant elle-même? Prit-elle de sa propre initiative l'une ou l'autre de ces décisions? Ne fut-elle pas plutôt dirigée par Quirin, qui avait exercé de tout temps sur son esprit un ascendant absolu? Ou furent-ils l'un et l'autre calomniés de tous points par un pays surexcité et disposé à les croire capables de tout? Le champ reste ouvert aux hypothèses
> (Oeuvre, VI, 386-87)

c) Questions on the content of Léopold's meditations:

> A quoi rêvait-il, le vieux prêtre, son coude appuyé sur le bord de la croisée, et ne quittant pas du regard les nuages? Y voyait-il les contours de ses domaines perdus, les formes de Sainte-Odile, de Flavigny, de Mattaincourt? Tenait-il les étoiles comme autant d'âmes restituées à la pure lumière par sa propagande? Ou bien, se dépassant d'un nouvel échelon, s'élevait-il au-dessus des désirs terrestres, au-dessus du souci plus noble des âmes, pour attendre, sur l'échelle de Jacob, le point d'où le Voyant participe aux songeries du ciel?
> (Oeuvre, VI, 438-39).

The richness and multiplicity of these suggestions should not blind us to their hypothetical nature, as the narrator himself remarks at the end of the second of them; as examples of a narrator employing the technique of the modified omniscient viewpoint, they ensure that those parts of La Colline inspirée which treat of the story's allegorical significance, and that of some of the characters' acts and reasons for so acting, remain squarely and appropriately within the province of the realistic novel.

The narrator of a romance, the inspired bard, draws his omnis-

cience from tradition (see Scholes and Kellogg, The Nature of Narrative, p. 242) and so his authority is never in question. This is why it is pointless to ask how the narrator of Un Jardin sur l'Oronte "knows" what Guillaume was thinking at any particular moment of the plot. That he does know is the essential convention which makes romance, or in the larger context, fiction itself possible. There are, as we have seen, sufficiently important differences between the narrator's uses of omniscience in La Colline inspirée and in Un Jardin sur l'Oronte, for us to be able to characterize the narrator of the former as a mixture of the dramatized histor and inspired bard, as is appropriate in a work which combines the techniques of romance with those of the realistic novel, while we may say that the narrator of the latter may more properly be compared to the dramatized inspired bard of romance. Some idea of the difference between the narrator of Un Jardin sur l'Oronte and the narrator of a pure naive romance may be given, moreover, if we compare his version of Guillaume's life with the one given in the work itself by the Bishop of Antioch to his prince. The Bishop's account is full of marvels, spells and enchantments and presents Guillaume as the simplified, almost half-witted hero of a naive romance:

> Seigneur [the bishop says] j'ai par bonne aventure entendu en confession ce chevalier que voici...Il m'a dit une merveilleuse histoire que, s'il vous plaît d'ouïr, je vous répéterai. C'est un chevalier charmé. Il a reçu un enchantement, qu'il ne s'explique pas lui-même, dans vos jardins de l'Oronte un jour de jadis qu'il était venu à Qalaat en mission de son suzerain le comte de Tripoli, et depuis lors il dépérit s'il s'en éloigne. A son grand dam, quand vous assiégiez la ville, il l'a quitté pour ne pas verser de sang chrétien; il a erré, comme un égaré, à l'aventure, et maintenant il revient dans ces lieux de sa fascination, en demandant au vrai Dieu de venir à son aide. C'est un mal de l'âme, dont il faut que nous l'aidions à se guérir, et l'un et l'autre nous vous demandons que vous l'acceptiez dans votre familiarité, pour qu'il ait son apaisement, en même temps qu'il sera l'un de vos fidèles
>
> (Oeuvre, XI, 83-84).

Such an account reminds us that l'Oronte never becomes pure romance because the narrator never displays so hearty a disregard for psychological verisimilitude as the bishop whose therapy for psychic trauma seems to consist of a combination of prayer and life at court.

4. Plot in "La Colline inspirée" and "Un Jardin sur l'Oronte"

> The essential element of plot in romance is adventure, which means that romance is naturally a sequential and processional form...However...as soon as romance achieves a literary form, it tends to limit itself to a sequence of minor adventures leading up to a major or climacteric adventure, usually announced from the beginning, the completion of which rounds off the story. We call this major adventure, the element that gives literary form to the romance, the quest.
> The complete form of the romance is clearly the successful quest, and such a completed form has three main stages: the stage of the perilous journey and the preliminary minor adventures; the crucial struggle, usually some kind of battle in which either the hero or his foe, or both, must die; and the exaltation of the hero. We may call these three stages respectively, using Greek terms, the agon, or conflict, the pathos or death-struggle, and the anagnorisis or discovery, the recognition of the hero, who has clearly proved himself to be a hero even if he does not survive the conflict. Thus the romance expresses...clearly the passage from struggle through a point of ritual death to a recognition scene
> (Northrop Frye, Anatomy of Criticism, pp. 186-87).

Viewed in terms of Frye's description of the tri-partite nature of a typical romance plot, the plots of both La Colline inspirée and Un Jardin sur l'Oronte are basically romantic in structure. If we take as the motivation for Léopold Baillard's quest, for example, his desire, nurtured in him by his family environment, to become a servant of the church, we see that his period of struggle begins with his entry into the seminary, while his perilous journey and preliminary minor adventures include his early successes, his first failure and penance, and his turning from the path which would have enabled him to complete his quest successfully when, that is, he sought the aid of the failed priest Vintras. Léopold's desire to make the Church the object of his quest is expressed in the des-

cription of the incident forming the initial event in the account given of his biography: "Des enfants conçus dans de telles émotions, formés de ce rang et bercés par des récits d'un si ferme caractère hagiographique, étaient prédestinés. Ils étaient le fruit d'une longue pensée sacerdotale, ils ne pouvaient avoir qu'un rêve, qu'une mission: Léopold Baillard entra au séminaire, ses deux frères l'y suivirent" (Oeuvre, VI, 288). The second phase, what Frye calls the "crucial struggle" and final battle in which both the hero and his foe must die, begins in La Colline inspirée with the arrival on the hill of Léopold's rival, who is described in appropriately militaristic terms as "un soldat de Rome" (Oeuvre, VI, 360) and their combat results, after a few initial skirmishes in which Léopold's forces are successful, with the Oblate Père Aubry convincingly gaining the upper hand. In the final battle against death, in which both hero and his enemy must fail, of course, there occurs an exemplary act of selfless courage such as might be found in a romance account of chivalric conflict: Aubry "sacrifices" his own life, or the few hours remaining of it, to save his rival's soul (Oeuvre, VI, 483-86). The third stage in the romantic quest forming the plot of La Colline inspirée, the exaltation of the hero, begins with the description of Léopold's reconversion to Catholicism, and of his death, and continues in the work's Epilogue, in which his story is interpreted on the elevated level of a philosophical allegory with all the crude details (the Baillards' forged account-books, for example, their personal pettinesses and internecine rivalries, their exploitation of the local peasants' superstition and penchant for violence, see Oeuvre, VI, 297, 362, 382-91, 439) banished from this final lofty evaluation and reappraisal.

The plot of Un Jardin sur l'Oronte may be said to display

equally well Frye's three stages of a heroic quest with the knightly hero taking as the objects of his quest the pursuit of a crusading adventure and the discovery and conquest of an ideal woman of matchless beauty whose fidelity to him must resemble that of his own mother. Sire Guillaume explains this desire in his first reported conversation with the Emir of Qalaat, adding that since he has been disappointed in Asia, he will return to Europe to continue his quest. He explains this after having just recounted the story of Tristan and Yseult, an incident which serves to suggest the resemblance between Guillaume's story and an archetypal romance plot structure:

> Ma mère [Guillaume explains] m'a raconté des histoires de ceux qui se sont aimés jusqu'à la mort, d'un amour si irrésistible qu'ils l'avaient éprouvé avant même de s'être rencontrés, et elle me disait: 'Si j'étais un garçon, je m'en irais chercher à travers le monde le bonheur qui m'est destiné'. C'est ainsi que je suis venu près du tombeau du Christ. Je me suis croisé pour faire de grandes choses, pour gagner mon paradis dans le ciel et sur la terre. J'espérais voir des anges avant même que de mourir. Mais après huit années je pense qu'il y avait dans mon rêve de la démesure, et maintenant je veux rentrer dans mon pays, où ma mère n'est plus, avec l'idée de trouver au chevet de notre église, près de la rivière, l'ange ou la fée que m'a refusé l'Asie
> (Oeuvre, XI, 19-20).

Thus at the very moment when the romance hero is ready to abandon his far-flung quest in order to return to the security of home, and to become in the process the dissatisfied married hero of a conventional realistic novel, Guillaume begins instead his perilous journey when he hears Oriante sing for the first time the following evening. His success in his initial exploit, the conquest of Oriante's affections, continues until the Emir's death, when Guillaume enters upon the crucial personal struggle against the Prince of Antioch during which he loses Oriante, one of the objects of his quest, his honour, and finally his life. The process of anagnorisis,

the exaltation of Guillaume, begins during the death-scene and its agent is the Bishop who reveals to Guillaume's enemies their want of judgement in his regard: "Le vénérable évêque ne contient pas son émotion plus longtemps. Il se hâte de retourner à la salle des fêtes. Il y raconte aux chevaliers comment ces deux païennes aident ce rebelle à mourir. Tous suivent le vieillard...Et ces hommes qui, la minute d'avant, haïssaient ce jeune guerrier et qui viennent de trouver leur plaisir à le frapper jusqu'à la mort, quand ils lui voient ces deux consolatrices, s'émerveillent: ils entourent d'une sorte de respect religieux cette brillante énigme poétique dont ils ne possèdent pas la clé" (Oeuvre, XI, 95). Thus Guillaume's act of expiation assures his qualified triumph: he regains his honour despite his lack of success in his quest for the ideal mistress.

But the plot of La Colline inspirée, as well as resembling in its general shape that of a romance plot-structure, may also be said to contain within it individual traditional plot motifs used in non-realistic fiction. Using the term plot, therefore, in the sense suggested by René Wellek and Austin Warren, namely to mean a "structure of structures" (see above, Introduction, p.27) we discover that the account given of Léopold's life, far from being presented as the biography of a real historical figure, is formed of a succession of quite distinct traditional narrative structures, held together by the connecting historical thread. Indeed, viewed in this way, the account of Léopold's life, which forms the plot of La Colline inspirée can be divided into three romance or mythic,[25] non-realistic structures, set within the narrative frame supplied by Prologue, Interlude and Epilogue. The first of these structures provides the thread of the work's first narrative chapter (as

opposed to the essayistic Prologue) which recounts the events of Léopold's life from his birth to his disgrace and subsequent retreat in the Bosserville charterhouse (Oeuvre, VI, 286-300). The title of this chapter, "Grandeur et décadence d'un saint royaume lorrain du dix-neuvième siècle" contains an allusion to the most celebrated literary account of the myth. As we saw in chapter II, one of the most representative heroes of the Balzacian myth of the ambitious young provincial whose rise to a position of wealth and power in Paris is later paralleled by his equally rapid fall from grace, is Lucien de Rubempré, the second part of whose story of "lost illusions" is contained in the novel entitled *Splendeurs et misères des courtisanes*. The account of Léopold's initial fall is succeeded by a second traditional narrative sub-structure which bears a close resemblance to the Evangelists' account of the sufferings of Christ. This account is not restricted merely to the chapter which describes the events of Léopold's "Passion", but begins with a description of his visions at Bosserville, when God "speaks" to him during his period of penance in his spiritual desert. His betrayal by his followers proceeds until the climax occurs of his allegorical passion and "crucifixion" represented by the ridicule and ignominy poured upon him by his enemies, both peasants and municipal officials and by his expulsion from the hill, his exile and prison; and his "resurrection" may be said to be his return to the hill five years later. As we shall see below, the language and symbolism used in this part of Léopold's life story, fully reflects the resemblance between the events described in La Colline inspirée and the narrative of the sufferings of Christ. The third narrative sub-structure begins after Léopold's return from exile to the hill, when he is presented increasingly in terms which make

the account of this part of his life resemble closely and unmistakably that of King Lear. He is presented, for instance, as a former spiritual and temporal leader, now dispossessed, who wanders alone on a "blasted heath" and is considered insane by the local inhabitants because of the cries for vengeance he addresses to the spirits of place. His death occurs after bouts of prophecy which he uses to call down his curses on the ungrateful society which has excluded him (for thirteen years, for example, Léopold predicts the arrival of "L'Année noire", 1870, Oeuvre, VI, 432-58). Léopold's reconciliation with the Church is, of course, considerably less tragic than Lear's loss of Cordelia, but much more ironic, since his act of retraction involves his voluntary denial and renunciation of the norms, values and personal relationships in support of which he now admits, by his retraction, that he has thrown away his life. I do not suggest that the parallels between Barrès' account of Léopold's life conform exactly and in every way to the shape of these three subsidiary plot-motifs; what I do advance, however, is that enough of an allegorical parallel exists for us to say that La Colline inspirée contains a plot more characteristic of a non-realistic romance than of a realistic novel.

I would similarly argue that the plot of Un Jardin sur l'Oronte offers a modified form of the plot which Scholes and Kellogg see as the stylized form most characteristic of Greek romance: "A young couple fall in love, are prevented from consummating their love by various catastrophes which place them in grave danger while separated from one another, but they emerge chaste and unscathed, to marry at the end of the narrative...As a rule in these tales, strict poetic justice prevails" (The Nature of Narrative, pp. 68-69). Although the emphasis of the plot's styli-

zation does not fall, in Un Jardin sur l'Oronte, on the lovers' chastity or on their final ability to "live happily ever after" (and in this the plot of l'Oronte perhaps shows the influence of the pessimistic French realist novel of the nineteenth century), it nevertheless recounts the story of a young couple separated by the catastrophes of war and defeat. The justice prevailing is poetic in its degree of absoluteness: Guillaume does not plead, as the hero of a realistic novel might, that he was unable to save Qalaat from devastation and Oriante from subjection, he merely accepts that he failed in his duty; when he discovers that not only is he without honour but also that he was betrayed by Oriante who delivered Qalaat's treasure safely to his rival (Oeuvre, XI, 89-90), he throws away his life in a ritual gesture: "Je n'ai plus qu'à mourir, dit Sire Guillaume à Oriante...Qu'ils soient maudits, les souvenirs que nous avons en commun! Plût au ciel que vous n'eussiez jamais existé! Mon âme fuit avec horreur ce lieu irrespirable. Je sais à quelle déraison je vais me livrer, mais la déraison en moi est plus forte que la raison. Entrons hardiment dans cette carrière de douleur!" (Ibid.). In the face of such ritualistic absoluteness it is inappropriate to seek the convincing psychological motivations of a realistic novel; the reason for the gesture lies in the anti-realistic logic of the plot structure and on the chivalric norms on which it is based: what has been stained must be cleansed; honour must be satisfied. The plot of l'Oronte reminds us that we are in the romance world, despite the fact that the idealization of character and gesture is not that which characterized the Greek romances; it is closer to the romances of the Matière de Bretagne cycle, which recount the dramas of marital infidelity and adultery involving such figures as Tristan and Yseult, Lancelot and Guenevere.

5. Character in "La Colline inspirée" and "Un Jardin sur l'Oronte"

> The essential difference between novel and romance lies in the concept of characterization. The romancer does not attempt to create 'real people' so much as stylized figures which expand into psychological archetypes. It is in the romance that we find Jung's libido, anima and shadow reflected in the hero, heroine and villain respectively (N. Frye, Anatomy of Criticism, p. 304).

If we accept that methods of characterization differentiate generically novel from romance, and if further we accept that "the characters of romance are heroic and inscrutable" (Frye, Ibid., p. 308), it follows that the characters of the novel are unheroic and their motives can be scrutinized. But this generic differentiation, though satisfying schematically, is an oversimplification, since "pure" examples of either narrative sub-genre do not exist in modern literature, as Frye himself realizes (Ibid., p. 305). In Barrès' case, I suggest that the degree of generic "purity" increased between La Colline inspirée and Un Jardin sur l'Oronte, at least insofar as the methods of characterization used in the two works are concerned, with Barrès' creating in the former work some characters typical of both novels and romance, and in the latter figures more representative of almost pure romance.

If we look first at La Colline inspirée, we discover that its methods of characterization belong in the novel tradition because of the satisfying complexity of the psychological activity suggested as occurring in the inner lives of its protagonist and of some of its secondary figures, and that Léopold remains the hero of a romance because the larger-than-life nature of his rise and fall makes him certainly untypical of the average man, who according to Northrop Frye (Anatomy of Criticism, p. 35) forms the characteristic hero of the "low mimetic mode" which includes the realistic novel. Conversely, Léopold is no idealized protagonist of a chivalric or

supernatural romance: in his youth he is too arrogant to be likeable (see Oeuvre, VI, 311) and later he becomes too eccentric and self-centred to be easily admired. Thus he resembles far more a relatively complex human being or "real" person with easily discernible faults and failures in perception and judgement for us to see him as a stylized and functional hero in the romance tradition. By examining Léopold's psychological complexity, and that of some of the secondary figures of La Colline inspirée, we shall reveal, I believe, one of the reasons for Barrès' successful practice of the poetic novel, a mixture, that is, of novel and romance.

A persuasive explanation of Léopold's psychological complexity was suggested by Barrès himself, as we saw in the previous chapter. When he made the statement that the nature of Léopold combined mysticism and less elevated, more ordinary human qualities, Barrès gave us the clue to the combination of the characterization techniques which ensure that La Colline inspirée remains a mixture of realistic novel and romance. It would be a mistake, of course, to declare that it is Léopold's mystical qualities which make La Colline inspirée a partial romance while his "terre-à-terre" aspects serve in equal proportions to make him the hero of a realistic novel: the richness of texture in Barrès' penultimate fictional work means that it does not lend itself to mechanistic division. However, if we accept Frye's contention that the capacities enjoyed by the hero serve to characterize the generic narrative mode in which he is found, we can say that Léopold's ordinary side (his degree of non-idealization, that is) keeps him in the low mimetic mode, and that his mysticism (as seen in his "unrealistic" decision, in the popular sense, to live in the everyday world and in his preference for his dream world of meditation and hilltop

peregrination) takes him into the world of romance peopled by figures like himself among prophets or magicians from Isaiah to Merlin the wise and Gandalf the Grey.

Elements in the presentation of Léopold's mystical nature which ensure that he resembles a romance hero include, for example, an account of his birth and early youth comparable to accounts of the fabulous birth and early years of heroes of romance like King Arthur. Léopold is thus presented as having been cared for and made the object of prayers said by hunted priests hidden in the Baillard house during the French Revolution, one of whom predicted for him a great future and made him a promise of immortality which resembles the legend surrounding King Arthur, the "Once and Future King": "Cet enfant, déclara-t-il, s'élèvera par ses qualités au-dessus de ses concitoyens; il fera l'ornement et la consolation de sa famille. Il sera l'honneur de sa patrie, honos et decus patriae...L'enfant de tant de prières...ne peut pas périr" (Oeuvre, VI, 287). At Bosserville, Léopold receives the first of the supernatural visitations periodically vouchsafed him by the account which thus establishes his prophetic and visionary nature" (Oeuvre, VI, 302, 306, 309-10). After his return from his course of study conducted by Vintras, Léopold is fêted as befits the "King" of the sacred hill and during the ceremonies he deliberately uses the Biblical significance of the name Sion to make a comparison between the illuminist community and "la Jérusalem céleste" (Oeuvre, VI, 334). Léopold and Thérèse are later compared to the bard and to the "Pontife et roi" who respectively sing and are sung of in the Norse sagas (Oeuvre, VI, 334-35), and , all the time, Léopold's reputation as a mystic, a thaumaturge, and a magician is gradually forming, thanks to the miracles he performs (Oeuvre, VI, 291, 293, 345, 350, 358, 364, 425, 434,

446-47). A high point in the presentation of Léopold as an inspired leader occurs during the account of his "Passion" when by an effort of his powerful imagination, he relives, in mystical union with Christ, the Saviour's sufferings (Oeuvre, VI, 396-403). After his return from exile, Léopold the prophet of doom, terrifies the local peasants with his predictions concerning "l'Année noire" (Oeuvre, VI, 430, 434, 440), and his prophecies come true in chapter XVIII. Related to his prophecies are the curses he showers on Sion for having rejected him (Oeuvre, VI, 440), and he is later described as having become totally resorbed into the dream-world of his mystic meditations on the sacred hill (Oeuvre, VI, 446-47, 451, 476-78).

Conversely, Léopold's peasant nature and appearance, as revealed by the narrator, bring a reduction in his heroic stature. He is described ironically, for instance, along with his two brothers as one of three flowers characteristic of the land occupied by the sturdy peasant stock from which he springs: "Tout brillants de jeunesse, de santé physique et morale, ils demeuraient les frères de ces robustes garçons de ferme que l'on voit, le dimanche, devant l'église sur la place. Ils étaient la fleur du canton, trois bonnes fleurs campagnardes, sans étrangeté, sans grand parfum ni rareté, mettons trois fleurs de pomme de terre" (Oeuvre, VI, 289). But Léopold's rural charm is matched by more unpleasant, down to earth qualities: his mean-spiritedness is shown by the misappropriation of both the petty cash and the large sums acquired through charitable donation (Oeuvre, VI, 290, 297, 361), his passionate desire to restore the places of pilgrimage on the sacred hill is described as deriving from his peasant's desire for land (Oeuvre, VI, 293) or sympathetic feeling for the earth (Ibid., VI, 453). He is compared to a figure

from one of Le Nain's peasant interiors (Ibid., VI, 329), and both in dress and personal appearance he is described as a peasant (Ibid., VI, 345-46, 467). Finally, both his willing acceptance of the crude earthy humour of the Lorraine "daïe", or post-prandial session of joke-swapping (Ibid., VI, 332) and the vision we are given of him as a traveller in wines (Ibid., VI, 446-47, 451) bring Léopold the lofty hero of a mystic romance heavily down to earth.

The same combination of mysticism and earthiness which ensures that La Colline inspirée remains both romance and novel, exists in the presentation of the following secondary characters although the balance may differ from that observable in Léopold's character, where the account of his mystic old age may be said to predominate both qualitatively and quantitatively the account of his materialistic youth. The balance is reversed in the character of François, whose character shows, though to a lesser degree than that of Léopold, Barrès constructing a figure who fits easily into both novel and romance. François is first seen as the jovial, Friar Tuck-like Baillard brother, with slightly comic Rabelaisian overtones (the three brothers are compared incidentally to the Quatre fils Aymon, Oeuvre, VI, 284). His role is that of the faithful helper of the hero (Oeuvre, VI, 288-89, 307, 330-31) and he is presented as a popular story-teller, and something of a clown (Oeuvre, VI, 288-89) before being described mainly in terms of his relationship to the hero as "un chevalier rustaud, ou plutôt un écuyer loyal et emporté, tout en mouvement, bon pour se dévouer, mais de petit jugement" (Ibid., VI, 307). At this point in the story, the couple Léopold and François inescapably recalls the archetypal master and servant whose adventures were recounted by Cervantes in the fictional narrative work which contains the classic combination of romance

and novel: Don Quixote. François is later disparaged when his comic incomprehension of Vintras' message is presented through a scene involving the ironical technique of self-betrayal (Ibid., VI, 330-31). But a real development occurs in the reader's relationship with François as the sect encounters increasing opposition. As he becomes the butt of the cruelty exercised by the local peasantry, as he goes to jail, and finally, as his body suffers a symbolic ignominious exclusion from the cemetery on the sacred hill (Oeuvre, VI, 445), the reader is likely to view with sympathy this victim of his own incomprehensions and loyalties. From being a secondary figure in a romance, the hero's slightly comic henchman (like King Arthur's household servant, Sir Kay, for instance, in T.H. White's The Once and Future King, London, Collins, 1958), François begins to seem to fit more appropriately into narratives typical of the "low mimetic mode", that is, he becomes a secondary character in the novelistic tradition. When he is ridiculed, for instance, by the peasant children of Sion-Vaudémont, who are described as "ce peuple de Lilliput" (Oeuvre, VI, 388), François is compared directly with Gulliver, who, to Frye at least, is the hero of a work in the "ironic" mode, a narrative mode even more removed from romance than the realistic novel. But as the account of François' "martyrdom" at the hands of children and gendarmes continues (Ibid., VI, 410-14), as the description of his increasingly grotesque personal appearance is emphasized (Ibid., VI, 422), and as the evocation of his good-hearted though simple-minded loyalty to Léopold (Ibid., VI, 441-45) reaches its conclusion in his symbolic burial in unconsecrated ground, so a measure of sympathy is created for François which makes of him a novelistic figure.

The same development in the relationship between the reader

and a secondary character which results from a development in the latter or in his role, occurs between the reader and Soeur Thérèse, with the result that Thérèse, after having been initially presented as a stylized romance heroine, comes to possess the capacity for inspiring sympathy more characteristic of the fallen heroine of a realistic novel like Germinie Lacerteux or La Fille Elisa. She is first seen as an exceptional female leader and faithful supporter of Léopold (Oeuvre, VI, 296); she is described as a bard, a singer, and is compared to some of the exceptional Biblical heroines (Ibid., VI, 333-34); it is to Thérèse that visions are frequently vouchsafed and she is thus characterized as a seer and as an interpreter of dreams and visions (Ibid., VI, 347, 348-49). At this point in the story, Thérèse seems to play the role of the female magician or witch, examples of whom abound of course in romance, from wicked fairies to Arthur's mother, Igraine, and Merlin's mistress, Nimue, who locks him inside a cave, for eternity. But again, as the work progresses, Thérèse develops an inner life, as first through a flash-back device, an analysis of her memories introduces us to her thoughts and feelings (Ibid., VI, 353-54), and second, when she achieves a spiritual epiphany in the Joycean sense, viewing for the first time, both herself and her relationship to Léopold as others see her: "Thérèse tremblait de colère. Mais cette irritation céda bientôt pour faire place à un frémissement mystérieux. Une vague et terrible sensation la traversa. Pour la première fois à cette minute, elle venait d'avoir la révélation de son état. Le voile de poésie, qui, jusqu'alors, lui avait caché les misères de la situation, se déchira tout à coup; elle se trouva face à face avec les rudesses de la vérité nue. Et se tournant vers Léopold, elle regarda avec épouvante l'homme fatal qui l'avait perdue" (Oeuvre, VI, 395). The

sharpness of her distress during this momentary flash of extraordinary perception, as well as her final appearances in scenes presenting her social estrangement from her inferiors, as the necessity for her tragic choice becomes more clearly defined (either abandon Léopold or reveal her "shame") cannot fail to create the reader's sympathy for her (Ibid., VI, 404-09). [26]

Some of the secondary and minor characters in La Colline inspirée do, however, remain close to the stylized stereotypes of naive romance. Quirin, for instance, does not possess the blend of mysticism and earthiness which we have found in Léopold, but remains throughout interested only in money-making and in providing for his own comfort (Oeuvre, VI, 301-02, 307, 345, 392, 426, 438-40); the narrator's unsympathetic and ironical presentation of Quirin's legalistic, pettifogging turn of mind (Ibid., VI, 368, 470), means that he remains essentially the uni-dimensional romance or melodramatic villain. Similarly, Vintras' potentially interesting delusions and psychological instability are ignored and he remains as an example of the inspired leader seen from the outside, whose functional role in Léopold's story is more important than his degree of psychological individuation (Oeuvre, VI, 314, 320-22, 371-80, 470). Another flat romance stereotype is the female figure designed, like Mme Defarge in A Tale of Two Cities, for example, to be roundly disliked by the reader, "La Noire Marie", whose low cunning is shown by her actions, but whose deeper motives lie unrevealed (Oeuvre, VI, 392-94, 429, 431). In these figures, as in that of le Père Cléach, the agent of Léopold's reconversion (Oeuvre, VI, 479-82) narrative function predominates and they remain characteristic of the stylized secondary characters of romance. But enough of the characterization techniques used in La Colline inspirée has

been revealed, I hope, to show that in the matter of character the work combines aspects of both romance and the realistic novel, and that, as a result, the characters in the work should be evaluated by the criteria applicable to both these fictional sub-genres.

The principal characters in Un Jardin sur l'Oronte on the other hand are best understood and evaluated in romance terms if we accept the following estimate of romance characterization as described by Scholes and Kellogg: "The principal characters in a typical romance are defintely human beings, but extraordinarily attractive ones, and usually virtuous and honourable despite extraordinary pressures" (The Nature of Narrative, p. 68). Both Guillaume and Oriante are extraordinary human beings, he because of his highly developed sense of honour and she by her great beauty and talents. Guillaume has too naively elevated an attitude to life for us to accept him as the representative unsuperior hero of a realistic novel. And Oriante is too beautiful, cold and unscrupulous, too dedicated to the unexplained desire to rule in Qalaat for us to do anything more than marvel at her perfect exterior and puzzle over her murky depths. As a couple they resemble, as Pierre Moreau saw (Maurice Barrès, p. 196), the figures in a "ballet" involving such exemplary fairy-tale embodiments of inhuman ideals as Prince Charming and the Ice Fairy.

The characters of Un Jardin sur l'Oronte, particularly Oriante, possess all the inscrutability which belongs to the creatures of a romance, and attempts which have been made to analyse their reactions seem unsatisfactory precisely because of this inscrutability. When Mme Frandon, for example, seeks to explain the reasons for Oriante's infidelity, first to the Emir and later and more importantly to Guillaume, she uses descriptive, not analytic terms,

so that what we are left with is an account of unexplained motivation. Combining quotations from descriptions of Oriante given by Isabelle, by the narrator, and by Oriante herself, Mme Frandon arrives at the following character-study: "Il y a chez Oriante 'un point fixe...la volonté de nous dominer tous'...'Fille des reines et des rois', elle est née aux jardins de l'Oronte pour y 'être reine'; 'Elle n'est pas faite pour mener une vie inférieure à celle des rois'...Elle ne peut consentir, pas même par amour, 'à déserter le premier rang'. 'J'aime mieux des risques de reines que d'exilée et de mendiante'...La fusion de caractères si divers et même opposés...fait d'elle une âme 'royale, c'est-à-dire résolue à diriger le destin, et incapable de rien accepter qui la diminue ' ...Un mot résume toute l'activité d'Oriante: choisir. Elle est née pour choisir, et non pour subir" (L'Orient de M. Barrès, p. 344). At first glance this may seem like an analysis of motive but in fact it is a description of decisions taken: it is not the act of choosing so much as the reasons for making that choice which are of interest to the motivational analyst. If we ask precisely in what Oriante's desire for domination consists, why she needs to be a queen, why she must not desert the "first rank", we discover that no explanations are in fact given in Un Jardin sur l'Oronte. Oriante must be a queen because she is Oriante and that is as much as we can say: to impute her decision to simple selfishness or highly developed megalomania is impossible, since we have not been given the necessary information. She thus remains the mysterious and inscrutable heroine of a romance and can be evaluated in terms of her romance function a success since she adequately represents the idealized object of Guillaume's love-quest.

Similarly, Guillaume remains the idealized chivalric hero of

a romance of love and adventure set in exotic climes at the time of the Crusades. The non-realistic account of Guillaume's psychological reactions may be generally illustrated by his naïveté in assuming that the world ought to conform to his vision of it, and by his disappointed withdrawal from it when it fails to live up to his expectations. Two incidents which illustrate more specifically the degree of uncomplicated stylization in the account of his emotional and psychological reactions concern his expressions of love for Oriante and his rudimentary analysis of her motives. The first incident occurs when Guillaume makes a total gift of himself to Oriante despite the difficulties surrounding their religious and racial differences in a muslim Qalaat besieged by Christian Crusaders: "Je veille", Guillaume declares, "parmi les ennemis de ma race et de ma foi, et je partage leur sort précaire, pour l'amour d'une femme que derrière ce mur un autre tient dans ses bras. Et pourtant [the narrator continues] il n'admettait pas une seconde de se soustraire à cette absurdité. Rien sans Oriante, tout avec elle. La vie ou la mort avec Oriante" (Oeuvre, XI, 36-37). This passage shows how Guillaume's motives are represented with the stark, stylized simplicity of an antithetical motto or shield device, or in the form of a battle cry that a knight might utter in the lists or in battle to express his undying fealty to his lady. It is not, of course, the language of subtle analysis of motive. Another incident which illustrates Guillame's unconvincing because superficially recorded psychological reactions occurs when he surprises Oriante attracting the attention of her foes to herself by waving a scarf (Oeuvre, XI, 47). He naturally regards her action as a personal betrayal of himself: "Tout autre qu'elle, il l'eût précipitée au pied du donjon" (Oeuvre, XI, 47) and it is totally

incredible that he should accept her denial of an action he had himself witnessed. But once again, if we remember that the world of romance is not governed by psychological verisimilitude, Guillaume's illogical reaction can be accepted as the restrained acceptance of his mistress's imperfections by the perfect lover.

The secondary and minor characters of Un Jardin sur l'Oronte receive only the briefest of attention, with Barrès content either to indicate their aesthetic function by an allegorical sobriquet, or to present them as simply interchangeable representatives of the same role. Isabelle's function, for instance, as helper and go-between who "interprets" the messages sent by the lovers to each other, is indicated by her title of "la Savante"; and it is to her that we owe the first account of Oriante's story, as the Epilogue informs us (Oeuvre, XI, 97). And, as Mme Frandon has seen, the Emir, the Sultan of Damascus, and the Prince of Antioch represent interchangeable antagonists and obstacles to the love between Guillaume and Oriante: "Un trait commun rapproche, dans l'action, Emir, Sultan, Prince d'Antioch. Ils sont pour la passion de Guillaume, l'obstacle. L'existence de l'Emir sépare Guillaume et Oriante; le Sultan empêche le jeune Chrétien de retourner à Qalaat pour y rejoindre la Sarrazine; les droits du prince d'Antioch contraignent Guillaume à la dissimulation avant de l'acculer au désespoir" (L'Orient de M. Barrès, p. 332). The minor characters are thus easily recognizable in terms of Souriau's functional characters (see above, Introduction): Isabelle plays the role of the "adjuvant", the Emir, Sultan and Prince represent the "obstacle", while the Bishop is the final "arbitre" in the version he gives of Guillaume's relationship with Oriante at the work's end (Oeuvre, XI, 95-96). As functional or aesthetic characters, these minor

figures belong in the tradition of pure romance.[27]

6. Time in "La Colline inspirée" and "Un Jardin sur l'Oronte"

As Ian Watt argues in The Rise of the Novel,[28] detailed and accurate recording and measurement of time is more important to the novel than to the romance; in the former, particularized references to time such as the historical dating of incidents, the avoidance of anachronism and the accompanying attention given to authenticity of temporal or period detail, contribute directly to the individualization of character and situation which it is the novelist's aim to achieve. In the romance, however, the non-particularization of temporal detail helps to produce archetypes whose main property is temporal and spatial universality of application. La Colline inspirée combines the temporal techniques characteristic of the novel with those characteristic of romance, whereas, Un Jardin sur l'Oronte employs more exclusively romantic techniques of temporal non-particularization.

It is clear from an examination of La Colline inspirée that the temporal dimensions of the work's action (except in the Prologue and Epilogue) coincide with the birth and death of Léopold Baillard. The temporal treatment of his eighty-seven year life-span changes in nature at a central point in the story: at the moment of Léopold's return to the sacred hill after exile and prison, the degree of temporal particularization and accuracy of measurement which makes the account of his youth and career until his expulsion from Sion resemble a novelistic treatment is replaced by an account of his old age presented temporally in terms of romance. Thus before Léopold's defeat and flight, detailed temporal indications of the day, hour, even occasionally the minute, of an event are scrupulously

recorded. In Chapter II, for instance, every event in Léopold's life between his birth and his banishment to Bosserville by the Bishop of Nancy is dated historically: thus we are told the date of Léopold's birth, 1796 (Oeuvre, VI, 287), of his leaving the seminary, 1821 (Ibid., VI, 290), of his purchase of the convent of Sion, 1837 (Ibid., VI, 292-93), of the flourishing period of success enjoyed by the "Institut des Frères de Notre-Dame de Sion", 1840 (Ibid., VI, 294), of the initial loss by the Baillard brothers' foundation of their capital investments in 1848 (Ibid., VI, 298); Léopold is relieved of his charge at the beginning of July 1850 and ordered to go into retreat at Bosserville at the same time (Ibid., VI, 299). The detailed temporal treatment continues from the beginning of Chapter II to the end of Chapter XIII, from Léopold's stay at Bosserville, that is, until his banishment and condemnation in his absence to a five-year prison sentence; Léopold spends July 1850 at Bosserville (Ibid., VI, 303); in August 1850, he spends two weeks with Vintras at Tilly (Ibid., VI, 315, 322); on the eighth of September, 1850, the procession takes place which is to introduce the Vintras doctrine to the sacred hill (Ibid., VI, 337-46); events in the course of the establishment of the Vintras sect on the hill are dated as having occurred in September, October and November 1850 (Ibid., VI, 347-56); on November 11, 1850, Père Aubry arrives to supplant Léopold as the parish priest of Sion-Vaudémont (Ibid., VI, 360); on Christmas Eve 1850, there occurs the conflicting midnight masses, Aubry's and Léopold's (Ibid., VI, 365); Vintras spends part of January and February 1851 on the hill (Ibid., VI, 371-82); Léopold's sufferings reach their climax in Passion Week 1851 (Ibid., VI, 392-403); as Whitsuntide 1851 approaches, François goes to prison and Léopold flees to England where the news of his five-year

sentence reaches him (Ibid., VI, 410, 418). The events, particularly those in the period July 1850 to Whit 1851, are recorded and their succession measured with the precision and minuteness of detail characteristic of the particularized temporal techniques of the novel.

The account given of Léopold's life after his return to Sion belongs to romance: hardly any events in the thirty-three year period of his wanderings and mystic meditations on the hill are temporally particularized. The reason is that Léopold is no longer being presented as the individualized hero of a realistic novel, but rather as an archetypal mystic leader, inspired prophet, or as the conventional wizard or magus figure characteristic of a romance, and non-particularization of temporal detail helps Barrès to achieve this effect. Events are situated temporally by such imprecise expressions as "un jour", "le lendemain", etc., as the following analysis will show. Between Léopold's return and "L'Année noire" (1870), twenty-three years are allowed to pass without a single date being mentioned, or any specific reference to a particular historical moment being made (Oeuvre, VI, 427-58). In two chapters of generalized temporal description, the foreshortened and imprecisely chronicled period between Léopold's sixty-first and eighty-fourth years passes with only unparticularized temporal references being made to typical or significant events, in the form of chronologically unparticularized expressions like "un jour" (Oeuvre, VI, 433), "ce soir-là" (Ibid., VI, 438), "à la fin de la semaine" (Ibid., VI, 441), "un matin" (Ibid., VI, 442), "le lendemain" (Ibid., VI, 451), "c'était une nuit d'été calme et profonde" (Ibid., VI, 456). These incidents are used to suggest the unbroken passage of the years as Léopold immerses himself deeper and deeper in the dream-world of his mystic

meditations passing from middle to old age in the process. The passage of time during the period is also described by such non-particularized temporal expressions as "pendant des années" (Ibid., VI, 433), "charmantes soirées d'Etreval" (Ibid., VI, 435). Even events as important to the fictional history of the Baillard brothers as the deaths of François (Ibid., VI, 445), and, after 1870, of Quirin (Ibid., VI, 469-70), and of Vintras (Ibid., VI, 471), are left undated; [29] even the actual date of Léopold's death itself is not given, although the circumstances leading to his death are temporally particularized (Ibid., VI, 472, 479, 486-94). The few exceptions in this generalized temporal structure which establishes Léopold among the ranks of timeless spiritual leaders who owe allegiance to no particular historical period, include the account given of "l'Année noire" and of the German occupation of France, including Lorraine, between 1870 and 1873 (Ibid., VI, 459-68), the intercutting of the account of Léopold's conversion with Aubry's final conversation with le Père Cléach (Ibid., VI, 479-86), and the final scenes describing Léopold's last illness, reconversion and death, although the latter is not dated precisely, as we have seen (Ibid., VI, 486-94). All of these incidents have a symbolic function in supporting the view of Léopold as a spiritual leader, prophet and beneficiary of miraculous events. Thus Léopold's old age is presented mainly in the generalized, imprecisely designated temporal terms characteristic of the time techniques of romance, whereas his youth and years as the leader of the Vintras sect at Sion are presented with the profusion of accurate time indications typical of the novel: we are entitled therefore to judge that the temporal techniques of La Colline inspirée succeed in the functions they serve within the two narrative sub-genres they represent.

The choice and treatment of the historical time period in Un Jardin sur l'Oronte, on the other hand, indicate that time is being used to achieve the distancing effect characteristic of romance. By removing the story of Guillaume and Oriante to the thirteenth century, Barrès places it among the ranks of the great romances and tragic medieval love-idylls. The clue to the function of the three different time periods referred to in l'Oronte is given in the work's opening paragraph:

> A la fin d'une brûlante journée de juin 1914, j'étais assis au bord de l'Oronte dans un petit café de l'antique Hamah, en Syrie. Les roues ruisselantes qui tournent, jour et nuit, au fil du fleuve pour en élever l'eau bienfaisante, remplissaient le ciel de leur gémissement, et un jeune savant me lisait dans un manuscrit arabe une histoire d'amour et de religion...Ce sont de ces heures divines qui demeurent au fond de notre mémoire comme un trésor pour nous enchanter
> (Oeuvre, XI, 13).

The three kinds of time mentioned here are: the narrator's historical present, dated precisely as June 1914, the immense temporal distance between the narrator's present and the period of the story contained in the manuscript (the contrast is suggested by the symbol of timelessness, the endlessly turning water-wheel, mention of which contrives to associate past and present since a form of the wheel has probably been there since the time of Oriante's story). The third kind, romance time, the kind used to recount the story of Guillaume and Oriante, is suggested by the generalizing remark in the last sentence which identifies the time during which the narrator listened to the young Irishman reading from the Arabian manuscript (the time, that is, of the narrator's exposure to the 'story of love and religion') as poetic or romantic time--the time of idyll and nostalgia, when poetry or romance abstracts us from reality and everyday concerns. Thus the hint clarifies for us the temporal treatment given to the events recounted in Un Jardin sur l'Oronte, in which

time is coincident with the unrolling of a poetic romance (with the exception of the narrator's present in the Prologue and Epilogue).

The period of the love story is set by the narrator as the thirteenth century: "C'est là [à Qalaat] que vivait au treizième siècle (j'avoue que je viens de l'apprendre) un de ces roitelets voluptueux et lettrés, innombrables dans les annales du monde musulman, qui passaient leur vie au milieu de leurs femmes à écouter des vers et de la musique et à discuter sur des nuances grammaticales ou sentimentales, en attendant que pour finir, soudain, ils disparussent dans un coup de vent comme meurent les roses" (Oeuvre, XI, 15). Everything in this sentence (the medieval time locus, the social and geographical remoteness of the characters introduced and the description given of their preoccupations, dispositions and attitudes to death) contributes successfully to the creation of a feeling of distance, escapism and wish-fulfilment which are, as we saw earlier, the marks of romance. When Guillaume's story begins with his arrival at Qalaat no more historical precisions are given and the time of the main incidents in his love affair with Oriante is measured by such deliberately unparticularized descriptions as, "Un jour l'Emir de Qalaat reçut une ambassade de Chrétiens de Tripoli" (Oeuvre, XI, 17), "ce soir-là" (Ibid., XI, 18), "le lendemain soir" (Ibid., XI, 21)etc. In this way, important events like Guillaume's first sight of Oriante are temporally situated by such laconic expressions as "une après-midi" (Ibid., XI, 24), and the period of their growing intimacy summarized simply as "Bientôt ils eurent leurs ententes" (Ibid., CXI, 32). The commencement of the siege is dated on "une nuit que l'Emir reposait avec Oriante" (Ibid., VI, 34), and the Emir's death occurs "un jour"

(Ibid., XI, 39). The first happy period of the love idyll is summarized thus: "les deux amants passaient leurs jours et leurs nuits dans un état de vibration de leurs âmes" (Ibid., XI, 44). An incident may be temporally situated to serve a symbolic function, as is the one presented by Guillaume in Damascus awaking in great trouble of mind during the night when the Prince of Antioch presumably possesses Oriante for the first time (Ibid., XI, 56): this incident shows a temporal technique put at the service of the romance reader's appetite for the marvellous. Another temporal technique associated with non-realistic narrative, extreme temporal acceleration, with a succession of violent or surprising events occurring without reference to any degree of temporal verisimilitude, is used twice in l'Oronte. First, the Emir's death and Guillaume's succession both to his position of authority in Qalaat and to his role of Oriante's lover occur in a single day (Ibid., XI, 39, 41), and second, the final events leading to Guillaume's death are compressed into a single day and night. Introduced to the Prince of Antioch during the day, "un jour" (Ibid., XI, 83), and invited to feast the same evening, Guillaume, "le soir" (Ibid., XI, 85), after discovering Oriante's treachery, provokes the company, is struck down, and carried to the stable where he dies shortly afterwards (Ibid., XI, 85-91). Thus non-particularization either of temporal period or of the intervals between events contributes to cut the links between Un Jardin sur l'Oronte and the reader's experience of temporal reality; and as Robert Scholes has argued "dislocation of time and space...involve the reader in the constructive process, making him help to create the story" (The Fabulators, p. 74). The reader of Barrès' final fictional work "helps to create the story" by his acceptance that the temporal distancing convention of romance

operates therein. His attitude when he views the story of Guillaume and Oriante is neither that of the lynx-eyed reader of detective fiction anxious to spot any temporal slip which may form the clue to the murderer's identity, nor is it that of a historian reading Salammbô on the lookout for anachronism and interpretative failures. The alert reader of Un Jardin sur l'Oronte responds to the introductory temporal focussing device by accepting that his reality is extremely remote from the essential romantic unreality of the story, with its simple and severe chivalric norms which judge death to be a fitting expiation for a knight's dishonour and a convent an appropriate penance for infidelity. Such temporal techniques can therefore be judged well chosen and effective because they achieve their function.

7. Space in "La Colline inspirée" and "Un Jardin sur l'Oronte"

The increasing degree of spatial particularization has been seen by Ian Watt, in his history of the changes in fictional form which saw the romance superceded by the novel, as one of the principal differences between the two narrative sub-genres. [30] I suggest that La Colline inspirée and Un Jardin sur l'Oronte resemble the realistic novel and the romance respectively partly because of the degree of spatial particularization observable in them. However, symbolic techniques of spatial representation employed in La Colline inspirée contribute too greatly to that novel's allegorical significance (consideration of which I reserve for the next sub-section) for us to ignore that it combines the properties of the novel form with those of the romance. We can see, for instance, that the richness of particularized spatial detail given in the multiple descriptions of the sacred hill, which is presented in all seasons, in all

weathers, at all times of the night and day (Oeuvre, VI, 273-85, 289, 294, 338, 416, 418-27, 428, 457, 472-73, 495-500) clearly differentiate that description from the few stylized, suggestive details we are given of Qalaat, Damascus and the gardens on the Orontes; Un Jardin sur l'Oronte is closer in its degree of non-particularized spatial detail to Tristan et Yseult, Floire et Blancheflore or Aucassin et Nicolette than to Salammbô.

We can demonstrate the different degrees of spatial particularization in Barrès' two final fictional works by examining some of the functions of description as described by D.S. Bland (see above, Introduction) and the kind of detail employed in them. Examples of utilitarian description (i.e. that which localises a character in his social and geographic setting) show that the account of Léopold's nature emphasizes the influence of his social and geographic milieu on the formation of his character. Thus the circumstances surrounding his birth in revolutionary France, his childhood and upbringing in the pious family home surrounded by adoring parents and brothers, the periods spent in the Lotharingian family circle during holidays from the seminary, and in fact the whole evocation of "cette famille cléricale" (Oeuvre, VI, 287-90) is in sharp contrast to the sketch given of the heredity and social environment which shaped either Guillaume, the Emir or Oriante. In fact, the only concrete detail given of Guillaume's family is a mention of his mother conceived as a stylized symbol of female fidelity; the Emir of Qalaat is characterized merely, as we have seen, as "un de ces roitelets voluptueux et lettrés" etc. (Oeuvre, XI, 15), while we are simply informed that Oriante "a pour aïeux les chefs qui commandaient à Damas, à Homas, à Hamah, et l'Asie ne peut rien fournir de mieux" (Ibid., XI, 26). Revealing as this detail is of

the springs of Oriante's reactions, it must be described as a stylizing element on her character since it is virtually the only one given. Similarly a contrast in the degree of detail used to describe the two eponymous spatial settings of Barrès' last two fictional works shows that a fuller evocation of both their prosperity and dilapidation is made in La Colline inspirée than in l'Oronte. During the period of thriving enterprise enjoyed by the "Institut des Frères de Notre-Dame de Sion-Vaudémont", for example, the hill is described as follows:

> Vers 1840...la sainte montagne, grâce à l'impulsion des messieurs Baillard, présentait l'image d'une ruche active et industrieuse, où la prière et le travail se succédaient avec bonheur. Beaux bâtiments conventuels, jardins vastes et bien entretenus, ferme modèle au village de Saxon, pensionnat de jeunes gens, grands ateliers pour menuisiers, maréchaux-ferrants, charrons, peintres et sculpteurs, tailleurs de pierre, tailleurs d'habits, maçons, fabricants de bas au métier, et même une petite librairie pour la propagande des bons livres. Aux jours de fêtes, de belles cérémonies, des prédications émouvantes, des chants et de la musique attiraient de toutes parts les fidèles autant éblouis qu'édifiés...etc
> (Oeuvre, VI, 294).

A similar fullness of detail informs the description, after Léopold's disastrous break with the Church, of the ruined chapel and neglected and decaying foundation on the sacred hill:

> Une heure après son arrivée, Léopold gravit la colline de Sion. Là-haut, son couvent l'appelle...Quel spectacle l'attendait!...Léopold resta longtemps auprès de l'église déserte à contempler son couvent ruiné. Les toits étaient effondrés, les portes brisées battaient sous la poussée du vent, les fenêtres manquaient de vitres, les pierres écroulées jonchaient le sol au milieu des ronces et des orties...Dans le grand jardin où il pénétra par une brèche du mur, c'était la même impression de désastre. Plus d'allées dessinées, plus une bordure de bois, plus une tuile sur les murs. Seuls quelques vieux arbres subsistaient encore au milieu du terrain mis en prairie... Il voulut revoir la chambre de Thérèse et, gravissant avec précaution l'escalier branlant, il s'engagea dans le couloir du premier étage. Pour sa nature craintive, ces ténèbres, ces crevasses du plancher, ces rats qui s'enfuyaient dans ses jambes, ces toiles d'araignée où il se prenait le visage donnaient à cette promenade quelque chose de

fantastique...etc
(Oeuvre, VI, 428-29).

The profusion and the precision of detail accumulated in these two scenes display techniques of spatial representation which makes La Colline inspirée in part a realistic as well as an allegorical novel.

The description of the gardens on the Orontes which forms the setting of the love story, can only be called summary and suggestive rather than pictural in comparison. [31] The following single paragraph contains the most extended description we are given: "Les jardins de Qalaat étaient réputés parmi les plus beaux de la Syrie, dans un temps où les Arabes excellaient dans l'art d'exprimer avec l'eau et des fleurs leurs rêveries indéfinies d'amour et de religion. On y voyait les fameuses roses de Tripoli, qui ont le coeur jaune, et celles d'Alexandrie, qui ont le coeur bleu. Au milieu de pelouses parfumées de lis, de cassis, de narcisses et de violettes, rafraîchies par des ruisseaux dérivés de l'Oronte, et ombragés de cédrats, d'amandiers, d'orangers et de pêchers en plein vent, étaient disposés de légers kiosques, tous ornés de soies d'Antioche et de Perse, de verreries arabes et de porcelaines chinoises" (Oeuvre, XI, 17). Similarly brief, and evocative or suggestive, rather than fully descriptive, are the accounts we receive of the gardens devastated by the siege of Qalaat. The view is symbolic or evocative, and the few stylizing details given achieve no cumulative picture of devastation, their function being merely to suggest it: "Par l'étroite fenêtre grillée, ils voyaient à leurs pieds les vergers de l'Oronte: les fleurs y sont mortes de soif, tous les musiciens ont posé leurs violes pour servir aux remparts" (Oeuvre, XI, 38). These few details with, in addition, Oriante's description of

"ces jardins pleins de cadavres" (Ibid., XI, 71), and the fact that they became public property after the Prince of Antioch's conquest of Qalaat (Ibid., CVI, 59), are the basis for the picture we form of the scene of the action in l'Oronte, which by this extreme stylization in its techniques of spatial representation must be considered a romance.

Three other functions served by spatial description in fiction, namely description used as a rhythmic device to speed up or slow down action, the use of lighting effects to create specific reader reactions, and the association of scene and season also show that both quantitatively and proportionally Un Jardin sur l'Oronte contains considerably fewer, shorter and less detailed descriptive passages than La Colline inspirée. [32] The reason is that proportionally and quantitatively l'Oronte contains more incident than La Colline inspirée. The impression left by l'Oronte is one of constant action: its seventeen short chapters contain the story of a love affair in an Eastern harem, the siege, devastation and capture of a city, the hero's flight to Damascus, and incarceration, his return, re-discovery of his former love, and violent death, as well as her claustration in a convent. Such profusion of incident in so short a narrative (eighty-four not always complete pages in the Oeuvre edition, XI, 13-97) leaves little opportunity for full spatial description. However, the utilitarian function of spatial description is assured, if in a stylized way, by the evocative details given of Qalaat, although Hamah and Damascus are left almost completely undescribed (see Oeuvre, XI, 13-16, 52) with the result that for the reader they never become more than abstract spatial settings for events described. But then, Un Jardin sur l'Oronte is a romance presenting idealized figures in a stylized spatial

setting; it would be unreasonable to expect it to contain the spatial techniques of the realist novel. It is much more appropriate to seek the allegory or symbolism of spatial representation in both of Barrès' final fictional works, than to judge their spatial techniques by the criteria appropriate to the realistic novel.

8. Allegory and Symbolism in "La Colline inspirée" and "Un Jardin sur l'Oronte"

A clear distinction can be made, I think, between the allegorical figures, events, temporal and spatial comparisons, even narrative techniques used in La Colline inspirée and the more clearly symbolic techniques employed in Un Jardin sur l'Oronte.[33] If we look at Barrès' last two fictional works, it strikes us immediately that the former achieves a meaning which transcends the narrative structure itself, whereas the story in the latter does not lead us in any very precisely indicated philosophical or ethical direction; or, put another way, we feel that the function of La Colline inspirée is not simply to recount the fictional biography of Léopold Baillard, and this feeling is reinforced in both the Prologue and Epilogue, whereas it is not so obvious that l'Oronte contains anything more than the account of Guillaume and Oriante's tragic love-idyll, and indeed the Prologue and Epilogue to that work confirm this latter impression by insisting that the story's exclusive aim is to provoke the reader's satisfied pleasure at the contemplation of a thing of poetry and beauty (Oeuvre, XI, 16). The "message" or moral we draw from La Colline inspirée, coached by the work's narrator, gives wider significance to Léopold's story, but at the end of l'Oronte we may find ourselves asking, if we do not

realize that pleasure alone can be the reward for reading a romance, what it all means. The reason is, as I have suggested, that the indirect techniques of giving meaning to a narrative work used in La Colline inspirée belong in the arsenal of the allegorist, whereas those used in l'Oronte belong to the symbolist, if we accept, that is, Jung's statement, for example, that "An allegory is a paraphrase of a conscious context, whereas a symbol is the best possible expression for an unconscious content whose nature can only be guessed at because still unknown" (quoted by R. Scholes, The Fabulators, p. 103). Insofar as the transcendent meaning of Barrès' final fictional work (if it has one) remains unstated, we may consider it unconscious, and since "all symbols become allegorical to the extent that we can understand them" (Ibid.), or to the extent that the author troubles to explain them using any of the barrage of techniques which make up the "rhetoric of fiction", we can say that l'Oronte is symbolic in nature. Thus N. Frye's statement that "a suggestion of allegory is constantly creeping in around [the] fringes" of romance (Anatomy of Criticism, p. 304) may be taken to mean that the slighter or less apprehendable the allegory (the comprehended transcendent meaning of a narrative) the closer it remains tied to pure or naive romance, whereas the greater the tension between narrative and meaning the more a fictional work will resemble great works of allegory, like the Divine Comedy, or great realistic novels whose transcendent meaning offers itself directly as an interpretation of the real world. [34] This distinction will enable us to see Un Jardin sur l'Oronte as an example of almost pure romance, offering the pleasure to be gained from the experience of a perfect surface, and La Colline inspirée as an example of modern allegory which, through its contact with the novel, has become tied to a literary ideal which

prizes transcendent philosophical or ethical meaning as the aim of fiction as much as the aesthetic pleasure it offers. La Colline inspirée is thus an allegorical novel.

Once again it is the treatment of the two central eponymous symbols of the hill and the gardens which can be adduced to support this view. The significance of the expression "la colline inspirée" and its appropriateness as the allegorical device demonstrating the moral to be drawn from the story of Léopold's experiences in Sion-Vaudémont is constantly and exhaustively made clear in the work itself. The framing-devices of Prologue and Epilogue are particularly rich in explanations of the hill's significance, but so too are two intermediate chapters (XIV, "la colline respire", and XVI, "les symphonies sur la prairie"), in which the very risky step is taken of suspending the narrative completely at one point (Oeuvre, VI, 418-22), or of slowing it down in order to describe in a musical analogy, the insubstantial "music" of Léopold's mystic meditations (Ibid., VI, 447-51, 457-58). In the Prologue, for instance, the sacred hill of Sion-Vaudémont is considered along with a number of similar religious shrines and the existence of the inspiration found on it explained by this context (Oeuvre, VI, 273-75); its significance as a gathering place for the inspirational forces in Lorraine is established by associating it with a group of female spiritual and temporal Lotharingian leaders including Jeanne d'Arc, Marie-Stuart and Marie Antoinette (Oeuvre, VI, 276), while its importance as the flash-point of the conflict between pagan and Christian sources of inspiration is suggested by the symbolic contrast of the Celtic goddess Rosmertha and the Roman Catholic Virgin of Sion (Ibid., VI, 276, 279). Thus the reader is already forewarned that larger issues are involved in La Colline inspirée than simply the fiction-

alized biography of its hero. Later when the wider significance of Léopold's struggle against the Oblates is presented obliquely in the following allegory: "La Reine éternelle de Sion est reine des batailles; nous l'honorons comme une Victoire sur son acropole, quand elle anéantit une barbarie renaissante; mais elle est aussi la figure de la fécondité, le symbole de la terre inépuisable sous la caresse des quatre saisons" (Oeuvre, VI, 418), we see that the sacred hill is the point of juncture between the forces of the undisciplined, native religious impulse and of the controlled foreign form. When the reader arrives at the work's Epilogue which contains the final allegorical philosophical dialogue between the forces of external control and native inspiration, he can hardly complain that the meanings assigned to "la chapelle" and "la prairie" have been left obscure. And in the dialogue itself (Oeuvre, VI, 499-500), it is further made clear that because the hill contains on its summit and flanks both chapel and field, it needs to bring the two forces thus allegorized (the need for discipline and the need for enthusiasm) into mutually beneficial harmony so that human life may be enriched. The meaning embodied by the allegory of the "sacred hill" is clear.

Much less so is the symbolic value assignable to "le jardin sur l'Oronte", and indeed, although a case can be made that it reflects in a general way the changing fortunes of Guillaume and Oriante, little likelihood exists that it offers any wider extension of the implications internal to their story. If a hidden meaning does exist, it is much too mysterious for us to be able to speak of Barrès' final fictional work as an "allegory". One reason for our lack of certainty in assigning to the gardens a symbolic function in Un Jardin sur l'Oronte (a belief in symbolic function must

be justified, see above, Introduction) is the inconsistency with which they parallel or reflect the course of Oriante and Guillaume's love affair. At the story's outset, the function of the gardens is clear: by their splendour (they are "réputés parmi les plus beaux de la Syrie", Oeuvre, XI, 17), they offer a suitably idealized setting and atmosphere in which a chivalric love may flower and fade; they form also an element in the one poetic allegory clearly apprehendable in l'Oronte, namely that of "le rossignol" which sings in the Emir's gardens (Oeuvre, XI, 20). The gardens are next mentioned during the siege when they are said to be ruined, neglected and abandoned (Ibid., XI, 38); since this is the period when the relationship between Guillaume and Oriante is presented as being at its most fulfilled, no precise parallel can be said to exist between setting and action. However, when Guillaume later learns during his exile in Damascus, that Oriante and the Prince of Antioch, "travaillant d'un parfait concert" (Ibid., XI, 55) have made their first task the reconstruction of the gardens on the Orontes, his sharp stab of despair (Ibid.) must come from the realization that the restoration of the gardens symbolizes Oriante's acceptance of a new lover whom she dominates much as she had dominated himself. But when he discovers, on his return to Qalaat, that the gardens have been turned over to the public (Ibid., XI, 59, 61-62), and have indeed become a place of public resort, no very direct association with Guillaume's feelings and situation is suggested. Short of arguing that just as Oriante has become less of an article of personal property belonging to the monogamous Christian prince than she had been of the polygamous, Candaulian [35] Emir, I cannot quite see what, if any, precise symbolic function is served by the gardens at this point in Un Jardin sur l'Oronte. The gardens possibly

reflect the significance of some events in Barrès' final fictional work, but it is unlikely that they suggest any wider connotation, as does the "sacred hill" which leads the reader very soon and explicitly to speculate upon such philosphical matters as the nature of the religious impulse itself and on the struggle between paganism and Christianity. La Colline inspirée, by its allegorical aim, remains tied to significance and is as a result nearer to the modern concept of romance which, because of its contacts with the realistic novel, has philosophical significance as one of its functions, while Un Jardin sur l'Oronte which is constructed to give pleasure only, remains close to pure or naive romance. But this degree of generic distinction may also be demonstrated if we take into account other fictional techniques than spatial representation which are employed in the two works in an allegorical or symbolic way.

When we examined, for example, the principal characters of La Colline inspirée, we discovered that most of them belong both to romantic and novelistic traditions of characterization, while some (Quirin, Cléach, La Noire Marie, etc.), belong to pure romance. The allegorical functions of characters in that work may be shown if we look at the way the narrator is careful to imply, comment upon, interpret and explain their significance in a wider than fictional context, by the analogies he draws between them and figures from the world of sacred or secular myth and romance. The Biblical chapter-heading, "Ipse est Elias qui venturus est", explains, for example, the significance of Vintras' role (it does not deepen our understanding of Vintras' psychological motivation, as it might have done if he had been compared to Tartuffe, for instance): he embodies Illuminism or undisciplined inspiration. Similarly, Thérèse is compared to

"la fille de Jephté" (Oeuvre, VI, 334), Léopold and his followers are compared to the idealized Crusaders and their ladies (Ibid., VI, 336), and the significance of their ideological crusade against error is thus clarified. The opening of Léopold's battle against established religion is presented in terms of an allegorical joust with "un soldat de Rome" (Oeuvre, VI, 362-63), and the reason for the Baillard brothers' lack of success in the battle is presented in these terms: "Les trois Baillard, aujourd'hui sont trois tabernacles d'où l'on a retiré le ciboire. Mais l'hostie infâme de Vintras y flamboie, et l'opinion publique exige que ces trois coffres damnés soient jetés sous la pluie, dans la boue, au bas de la colline" (Oeuvre, VI, 391).

Of course it is the significance of Léopold himself and that of his role in the events described which are most often presented allegorically in La Colline inspirée: his role as a great Lotharingian leader is presented in a series of short récits and scenes establishing his spiritual links with the great dukes of Lorraine of the past (Oeuvre, VI, 295); and Léopold and his tribulations are compared to Job and his trials (Oeuvre, VI, 309-10). But the most extended and explicit allegorical description employed to explain the significance of Léopold's role is the exact and detailed parallel drawn between Léopold and Christ in the chapter entitled "La Semaine de la Passion" (Oeuvre, VI, 392-403), a parallel introduced by the following statement: "Il se persuada que la Semaine Sainte qui s'ouvrait allait reproduire pour lui, sur cette montagne, au milieu de paysans ingrats, tout ce que le Christ avait souffert, en Judée, d'une foule ameutée par les princes des prêtres et les pharisiens" (Oeuvre, VI, 396). The exactitude of the allegorical parallel extends from a comparison of Christ's "entrée en

Jérusalem" on Palm Sunday (Ibid., VI, 398-99) and Léopold's removal on the same liturgical feast-day from the chapel buildings to Sion itself, to Christ's descent into the tomb at three o'clock on Good Friday and Léopold's "descent" into the humble peasant home of one of his followers, Marie Anne, in Saxon, "quelques minutes après trois heures" (Oeuvre, VI, 403) on the same day in 1851.[36] This account, so closely based on the evangelistic sources, presents allegorically and with great emotive power Léopold's role as the Christ-like victim of authoritarian oppression.

In Un Jardin sur l'Oronte, on the other hand, the only allegorical analyses made are purely literary: the characters and events of the love story are said to resemble the characters and events of other such fictional narrative structures, with the result that the transcendent meaning, if any may be said to exist, is a purely literary one. For instance, as Mme Frandon has shown, the comparison made between Oriante in the Qalaat gardens with the allegory of a nightingale in a garden (Oeuvre, XI, 20) belongs to the context of Arabian love poetry (L'Orient de M. Barrès, p. 200). The function of comparisons in which Oriante is called a "péri" (Oeuvre, XI, 23, 25, 29), an angel (Ibid., XI, 26), or the essence of generations of roses (Ibid., XI, 26) is to idealize her by associating her with conventional images of beauty and enchantment. The action of Un Jardin sur l'Oronte, as we have seen, reminds one inevitably of another purely literary artifact, the pattern for which is provided by the medieval romance's account of the knight's quest for love and adventure which ends tragically. Tristan et Yseult is one example of such a romance and references to it in l'Oronte reveal it as a source of the purely literary parallels which the story of Guillaume and Oriante suggests to the reader. It is firstly

the story Guillaume recounts in Oriante's hearing in the Emir's harem (Oeuvre, XI, 19), and the fact that Oriante views her lover differently than does Yseult is shown by the significant scene in which, after asking for "mille détails sur les moeurs des seigneurs francs", she asks why Tristan had not simply disposed of King Mark since he had been in the way (Oeuvre, XI, 38). The question offers an oblique comment on her own decision at that moment.

The lack of transcendent philosophical meaning expressed in clearly allegorical terms has led to some debatable interpretations as critics have supplied their own meanings to the story or to specific events in Un Jardin sur l'Oronte. Thus during the "Querelle d'Oronte", Robert Vallery-Radot, in a letter published in La Revue hebdomadaire (September 29, 1922), discovered the following parallel in the description of Guillaume's death (Oeuvre, XI, 92-95): "Cette transposition profane de la Passion de Notre Seigneur: ce pendu sanglant qui expire, ne pensant trouver au ciel que les voluptés terrestres qu'il abandonne malgré lui, gardant encore collés à ses deux genoux, ses deux maîtresses équivoques qui baignent ses pieds de fleurs" etc . We do not need to refer to Barrès' answer [37] to feel the inappropriateness and heavy literalness of this interpretation which Vallery-Radot bases on the single circumstance of Guillaume's death by a form of corporeal suspension. Similarly the suggestion made by Pierre Moreau (Maurice Barrès, p. 196), that Guillaume is punished for the sin of "déracinement" and that the theme of l'Oronte is thus a form of the thesis of Le Roman de l'énergie nationale seems unconvincing because of the immense generic difference between the two works and because of the absence of any clear statement in the former that such is the case: a symbolic chivalric romance seems ill-suited to the expression of an

idea which had already provided the central statement of a thesis novel.

9. Conclusion: A Summary Evaluation of "La Colline inspirée" and "Un Jardin sur l'Oronte"

We are now in a position to summarize our evaluation of Barrès' success in his two final works of fiction, since we have discovered the most satisfying explanation of the terms, the "poetic" or "musical" novel: namely, a fictional sub-genre which combines characteristics of the realistic novel with some of the qualities to be found in medieval and modern romance. The romance, or poetry in La Colline inspirée and Un Jardin sur l'Oronte, ought to be prized highly in any evaluation of the two works, and, now that we understand something of the complex generic nature of the former, as well as the more sharply delineated generic integrity of the latter, we can avoid the critical pitfall of judging either simply by the criteria properly applicable to the realistic novel only. When we judge, for instance, the characters in these two works we will not be content to declare them successful or well-realized solely because of the degree of psychological verisimilitude they possess, nor will we evaluate the events making up the works' plot structures solely by measuring their circumstantial verisimilitude or credibility. Rather, at the end of our exploration, we may display as its fruits, our discoveries: in matters of narrative technique, La Colline inspirée is primarily a novel because it claims to be based on a solid documentation, whereas l'Oronte retains the traditional universality of romance. Since in the former the credibility of events and of the account itself generally presents no barrier to the appreciation of the total narrative, and since in the latter it is

easy to accept the romance tradition that credibility is not an issue, I judge both works successful in terms of narrative technique. Because of the reduction in aesthetic distance achieved by the point of view techniques analysed above, and because of the narrator's practice of modified omniscience, the reader of La Colline inspirée establishes in the course of reading the work that close relationship with both characters and narrator necessary to a novel's success; whereas the coherent and consistent maintenance of the set distance between reader and characters in l'Oronte means that the latter are acceptable within the work's romance convention. Viewed in terms of the romance quest motif, both plots have as their basis the Aristotelian concept of a beginning, middle and end which in Northrop Frye's terms represent respectively the Agon, Pathos and Anagnorisis of the hero; and since we are able to comprehend the allegory contained in Léopold's fictional biography, and to feel satisfaction at the rounded form and poetic justice of Guillaume's story, both plots may be judged to have succeeded within their respective generic traditions. In both works we have found inscrutable romance characters and have accepted that they have their roles to play in the total narrative structure, judging that Quirin fulfills as efficiently his aesthetic function as François or Léopold succeed in their wider function, which is to allegorize a theme and to provoke a sympathetic reaction in the reader. We have seen that the degree of temporal particularization effectively aids the realistic presentation of Léopold the unsympathetic and unattractive peasant, and that abandonment of the technique increases his legendary stature as the ignored prophet; we may therefore say that both novelistic and romantic time techniques function successfully in La Colline inspirée. In l'Oronte, temporal and

spatial non-particularization successfully creates the remoteness necessary to romance whereas time and space in the former work are used successfully to particularize the historical period and to individualize the historical figure who plays the hero's role. Finally, the use of allegory in La Colline inspirée to reveal significance, and of symbolism in l'Oronte to provoke aesthetic pleasure in the reader, ensure that the two works function successfully within their mixed and pure narrative sub-genres respectively.

If this estimate of Barrès' two final works of fiction seems too favourable because it gives particular emphasis to his successful achievements in the handling of the fictional techniques discussed, it should not be forgotten that La Colline inspirée and Un Jardin sur l'Oronte represent the fruits of Barrès' lifelong cultivation of literature and of his close study of literary, and more specifically, of fictional theory and techniques. In addition, both works resulted from lengthy periods of meditation, maturation and composition (thirty years in the case of l'Oronte). La Colline inspirée is widely considered to be Barrès' most original and satisfying fictional work: "une oeuvre magistrale", writes Monique Parent, for instance, "[où l'on saisit] l'imagination de Barrès dans la plénitude de son développement et de sa richesse" (Actes du Colloque Barrès, p. 95). And Thibaudet calls it "l'oeuvre la plus solide et la plus pleine qu'ait écrite M. Barrès, le meilleur métal qu'il ait trempé" (La Vie de M. Barrès, p. 269).[38] Un Jardin sur l'Oronte, on the other hand, has not been widely praised because, as I have argued, critics have failed to identify correctly the fictional sub-genre to which it belongs and have consequently judged it harshly because it is lacking in the attributes of realistic fiction. Once it is seen in the context of its approp-

riate generic tradition, however, its function to offer delight to its fortunate readers becomes clear, and it can be evaluated as befits a highly successful example of the romance sub-genre.

Conclusion

"Barrès, épris de romanesque, peu apte à le créer" (I.-M. Frandon, L'Orient de M. Barrès, p. 184).

"Or Barrès n'était pas essentiellement un romancier (bien que les Déracinés soient un des grands romans du siècle), mais un témoin-musicien, enclin à emprunter ses thèmes, comme d'ailleurs nous faisons tous, à son histoire personnelle...et aussi à la conjoncture politique", François Mauriac, "Préface" (Oeuvre, I, x).

"N'étant rien moins qu'un romancier, mais essayiste et poète, Barrès se fit un instrument d'une rare puissance de suggestion émotive et qui sait, par le seul prestige d'une cadence, évoquer tout un monde de sentiments et de pensées dont le roman doit, au contraire manifester la vérité concrète, et non plus seulement cette vérité poétique, transformée par un long séjour dans la conscience en un thème de musique et de rêverie", Henri Massis, (Réflexions sur l'art du roman, pp. 17-18).

These three extracts illustrate clearly the common critical view it has been the purpose of this study to combat. Critics like Mme Frandon who take this view declare that Barrès possessed little aptitude for novel writing, or that he possessed only the less generically specific talents suggested above by Mauriac and Massis, those, that is, of the poet-rhetorician, the fictional autobiographer or the historian-musician. The glaring omission from these and other similar judgements is any attempt to define what precisely is meant in this context by "romancier" and "romanesque". As we have argued consistently throughout, this view seems based on the application to Barrès' fiction of the norms regulating the realistic novel, and such an application to fictional works as diversely innovative as Sous l'oeil des Barbares, Les Déracinés and La Colline inspirée must be deemed inappropriate for reasons which have emerged clearly from a careful study of Barrès' theory and practice of fiction. As we have seen in the chapters devoted above to Barrès' own study of the aims and

techniques of literature in general and of the novel in particular, he never made it his aim to attempt the direct reproduction of reality or experience which, as implied above, by critics like Henri Massis, is or ought to be the aim of the novelist. On the contrary, Barrès' aims, consistently expressed throughout his career as novelist and critic of the novel, were to interpret reality, to control and stylize passionately felt commitment, and to shape experience artistically into meaningful philosophical, moral, political, and aesthetic statements. His gift was, as we have found, for clothing ideas in fictional rhetoric: he excelled in ornamenting, dramatizing or poeticizing abstract concepts not in reproducing mimetically observed incidents or persons.

Thus Barrès' art being illustrative, stylized and stipulative was Symbolist in nature rather than representational, empirical and mimetic in the Realist manner, and his art of fiction remained that of the allegorical novelist rather than that which seeks to imitate the well-documented observations of life offered by authors of realist novels. His tendency towards allegory, whether ideological, political, philosophical or religious, found constant expression in all but one of his novels: the Culte du Moi is an allegorical presentation of youthful egotism; Le Roman de l'énergie nationale and Les Bastions de l'Est allegorize and attempt to present persuasively political beliefs, while the philosophical and religious symbolism of La Colline inspirée clearly exists as the primary impulse of the narrative it informs. Only at the very end of his fiction-writing career did Barrès present a narrative in which we discovered no discernible allegory other than that which would reduce his final novel to a clumsy roman à clé

written, as the proponents of this view would have us believe, to revenge himself on the Comtesse de Noailles; such a view fails, as we saw, to account adequately for the richness of texture and incident in Un Jardin sur l'Oronte. It may be that he would have gone on to write other fictional works in the same rich vein in which the reader's grateful admiration for non-ideological narrative skill, and for the escape from the problems of symbolic meaning would have served as the criterion for evaluating them. The fact is, however, that the allegorical nature of Barrès' fiction made his narratives instruments for the persuasive propagation of his ideas, and his novels are difficult to judge in abstraction from them. Our enquiry has sought to establish the fictional forms and techniques Barrès employed to present these ideas, for as Mauriac's view confirms, Les Déracinés ought to be highly regarded as a novel, even if the thesis fails to achieve acceptability: it is not the value of the thesis which determines wholly the value of a thesis novel or the skill of a thesis novelist, rather it is his success or failure in applying fictional techniques to rhetorical ends without the former becoming too obviously propaganda tools in the process. Similarly it is the reader's full and easy apprehension of the allegory contained in an allegorical novel which offers one of the two principal yardsticks for judging this narrative sub-genre, the other being, of course, the coherence of the illusionary world it was the novelist's task to create. Judged by these criteria, was Barrès a successful allegorical novelist?

As we saw, Barrès' generic originality presented an obstacle

to the reader's comprehension of the meaning of his first novel. However, the solipsistic interpenetration of author, narrator and hero observable in Sous l'oeil des Barbares, a major innovatory technique for the author of novels of psychological analysis, became progressivly diluted in Un Homme libre and Le Jardin de Bérénice with concomitant gains being made in clarity of exposition. The reader's involvement, not to say entanglement, with a single main character, an allegorical account of whose emotional and intellectual development fills the novel to the exclusion of almost all other topics of novelistic interest, is replaced in Un Homme libre by a more relaxed and detached relationship between the reader and the narrator-hero, and, in Barrès' third novel, between the reader and a second principal figure, Bérénice. Other aspects of Barrès' formal originality such as his characteristic use of romantic irony to shatter the illusion on which the hero's created world in Sous l'Oeil is based, his ironic stylization of the flashback device in the "concordances", and his presentation of an intensely self-involved hero who is, however, capable of ironically deflating his own pretensions and sufferings added further obstacles to the reader's easy apprehension of the allegory contained in Barrès' first novel. By 1893, however, the potentially confusing solipsistic illusion, as well as the use made of unprepared dramatic irony and unexplained allegorical elements in at least the first volume of the Culte du Moi were abandoned in favour of clarity and comprehensibilty as the prime aims of L'Ennemi des lois: the reader's full and easy understanding of the allegory replaces, as the criterion by which to judge Barrès' fourth fictional work, the cryptographer's pleasure felt at deciphering

narrative meaning, a task made difficult by the formal experiments of Sous l'oeil.

Barrès' generic originality in Le Roman de l'énergie nationale, rated so highly by Aragon (see above, chapter four), besides serving to renew the technique of a novel in which the thesis consists of a recommendation for modifying a currently disastrous historical situation, also helps the reader to grasp novelistic meaning. As Aragon declared, and as we saw, Barrès' originality consists in his rejection of the convention of "la distance romanesque" when dealing with a subject pre-eminently historical in nature; his partisanship, which finds its principal expression through fictional techniques (those especially involving narrative technique, changes in point of view and invented representational characters and incidents), increasingly in L'Appel au soldat and Leurs Figures takes the form of a direct judgement on historical figures and actual incidents with this judgement being expressed within an only minimally fictional framework. The gain in involvement for the reader who feels himself presented with the testimony of an historical witness who had been personally involved in the drama in question is bought at the expense of objective detachment, of course, a fact which, besides making Barrès' political trilogy a most original precursor of the "romans engagés" of Malraux and Sartre, also gives the reader a compelling reason for striving to understand the work's meaning. Another measure of the originality and vitality of the achieved meaning in L'Energie nationale and also in Les Bastions de l'Est was the comparison we made between them and with now long forgotten novels which treated the same or very similar theses: Barrès' skill in

the achievement of meaning emerged clearly from the comparison. If, on the other hand, the degree of generic originality discoverable in L'Energie nationale be compared with that in the Bastions, it seems clear that the latter series' fictional structuring of an historical situation (Alsace-Lorraine just after 1900), while it may decrease the modern reader's feeling of direct involvement in it, increases proportionally his sense of being presented with a more clearly apprehensible thetic statement. It is obvious that the novelist wishes him to judge the conduct of fictional paragons, ideational exemplars and carefully chosen invented illustrative rather than historical incidents. For the reader seeking both close personal involvement and ease of comprehension, Les Déracinés is likely to appear the most successful of Barrès' thesis novels.

As we discovered, Barrès' generic originality in La Colline inspirée offers no obstacle to a reader's comprehension of the allegory which it is the narrative's function to present. The combination of a narrative of historical and biographical events with techniques of romance stylization and novelistic particularization produces a clear allegorical statement of the religious conflict in an exceptional though flawed historical individual. Finally, the events of the narrative in Un Jardin sur l'Oronte were not discovered to refer to any clearly discernible structure of events or ideas: the myth of Oriante and Guillaume was "pure" in the non-allegorical sense. Thus Barrès' practice of using fiction and fictional techniques to teach lessons and to attempt to persuade the novel-reading public of the validity of his personal ideologies, political beliefs and philosophico-religious doubts and debates ought to be accounted successful because of the clarity achieved

in their communication through the means of the allegorical novel.

That this clear communication never caused his novels to deteriorate into simplistic propaganda statements, but rather was made in a manner at once complex and inclusive enough for its multivalent meanings to remain of interest to several successive and ideologically diverse generations of readers is the second measure of Barrès' success as an allegorical novelist. Indeed, as we saw, so far was the protagonist of the Culte du Moi from being Barrès' porte-parole that the reader finds his pleasure precisely in deciphering the former's ideas and in measuring the ironic distance which separate them from those of the author, and in entering into collusion with the latter against the former when the reader feels the occasion demands. The use, for instance, of comic retributive irony in the Culte du Moi acts at once as an agent in the achievement of meaning and also serves as a means used by the author of controlling and deepening the relationship between reader and hero whose deflated ego the reader is likely to view with a sympathetic eye. Similarly a technique like the philosophical dialogue, whose successes in the Culte du Moi include particularly the discussions between the hero of Sous l'oeil and M. X, those between Simon and Philippe in Un Homme libre, and between Renan and Chincholle in Le Jardin de Bérénice, successfully expose the ideological debates in question but in an artistically satisfying, frequently ironic and comic fashion; while such irony is not a source of pure amusement and satisfaction, it may fairly be considered as valuable, functional and economical artistic ornamentation, with the literary value of the novels in which it occurs being enhanced proportionally.

As we saw, Barrès himself stated the reason for the complexity, richness of texture, variety of incident, and multiplicity of protagonists in L'Energie nationale when he declared "Ma thèse... n'est dans aucun de mes personnages; elle est dans leur ensemble" (Chroniques barrésiennes, I, 76). Barrès' three-decker novel presents three interdependent propositions in a complex and satisfying manner: his controlled deployment of a host of narrative techniques, some more skilfully chosen and managed than others, as we found, enhances the subtlety and sophistication of the way in which L'Energie nationale functions as a thesis novel. The complexity of plot in the trilogy, a factor indicating a work of the highest value in the judgement of Professors Wellek and Warren (see Introduction above), consists of a careful dovetailing of historical and fictional incident, detailed and constant in Les Déracinés, less so perhaps in L'Appel au soldat and Leurs Figures, thus making possible the achievement of situational ironies, balanced contrasts between invented and historical episodes, and significant encounters between actual personages and fictional figures. Multiplicity of protagonists also provides diversity in plot development, with parallel sub-plots and conflicting counter-plots combining to create the impression of a complex and multi-dimensional fictional world. The inclusiveness of the novelist's world in Le Roman de l'énergie nationale, a further measurably satisfying illusion-creating factor, exists as a function of the multi-representational nature of the novel's eight or nine central figures: all classes in Lorraine share in the protagonists' collective failure in Paris and the thesis gains in breadth of applicability as a result. However, the equally important principle

of thetic economy governing thesis fiction occasionally works against the thematic and narrative complexity of L'Energie nationale. When, for example, a biographical sketch of a minor figure like Casalis, or an extended treatment of Sturel's and Saint-Phlin's ideological journey down the Moselle, is allowed to halt, in the former case, and to divert and usurp for too long in the latter, the novel's central narrative flow and to reduce variety of incident for thetic reasons, the novelist may be said to have temporally sacrificed his fictional aim to his propagandist's desire to convince. Economical as are such techniques, their threadbare fictional covering exposes too obviously their rhetorical function for the reader to mistake them for art as opposed to propaganda.

The two principal factors making for narrative complexity in La Colline inspirée are that work's richly worked and widely derived symbolism, and its combination of novelistic and romance characteristics. Thus the reader may find his satisfaction in understanding and appreciating the close symbolic parallels established between Léopold Baillard's adventure and those of Balzac's ambitious heroes, or Christ, or Lear, just as he may appreciate the universality of the novel's theme presented as it is in the significant and richly resonant context of the various Celtic and Roman, French and German, Barbarian and Civilised, Catholic and Illuminist conflicts of which it is typical. The reader may also find his satisfaction on the level of the complex psychological relationship he is able to establish with the failed Léopold, rendered interesting and sympathetic by the novelistic techniques used, or he may prefer to "move back" from Léopold and

view him as the archetypal spiritual leader of an illustrative romance. The reader's satisfaction on both levels is rendered possible by Barrès' skilful development and juxtaposition of appropriate incidents and techniques; and the deep novelistic pleasure available to the reader was not found to impede seriously his pleasure at the experience of a finely made romantic surface. On the other hand, Un Jardin sur l'Oronte, while it offers only the pleasure to be found in a fine surface, offers such pleasure to a high degree, to a reader interested in appreciating the economy with which the finely wrought love story of a Crusader in thirteenth-century Syria has been effected. Thus the degree of complexity in Barrès' last two fictional works, while higher in La Colline inspirée than in Un Jardin sur l'Oronte, may be said to function in part at least as an inescapable consequence of their relative dimensions: the former's dense texture and complex mixture of theme, symbol and mimetic vision do not, by comparison, lessen the latter's appeal as a unidimensional, non-illustrative construct, if the reader weighs the difference between the time and effort of concentration required for their respective perusal.

Finally, if we measure the success of Barrès' fiction by its potential to create in the reader the illusion of a world achieved through inherent and coherent meaning, we will have a further indication of his value as an allegorical novelist. As we have seen, Barrès himself twice expressed his own acceptance of the principle that the novelist ought to be judged on his capacity for creating a world (see above, pp. 167-8 and 199-200) and therefore we may discount as oversimplified the criticism made of him by the Tharaud brothers (see above, Chapter III), namely that he was

so much more interested in the message he sought to convey than in creating the illusionary universe the message was to inform, that he gave little attention to matters of métier and novelistic techniques. On the other hand, the fabric of achieved meaning inherent in novels like those of Barrès must be judged, for, if Barrès' view of life is disregarded as irrelevant, the purely formalist critic will see only the warp and miss the woof of Barrès' fictional world; certainly the tension between ideas and achieved form created by the techniques we have analysed would be lost if we failed to take into account the former. Barrès' greatest success in this regard, in the Culte du Moi for instance, ought to be accounted the skilful assimilation of the material and attitudes of egotism into a form which at once renders possible illustration and parody of the theme, and also attracts the reader both into active participation in the experience of self-centredness and into a personal evaluation of it. Thus the technical achievement conceals behind the enjoyment offered by an ironic novel the seriousness of the series' aim and content, a fact which has ensured the series' survival as a work of fiction, and which ought as a result to be accounted a reliable measure of its multivalent greatness.

In the case of Le Roman de l'énergie nationale, Barrès' success in the achievement of a coherent world was greatly complicated and made more difficult by the necessity of subjugating all the elements, dimensions and phenomena of his invented world to the intractable demands of thesis fiction. While it would be inappropriate, of course, to claim the discovery in the trilogy of aspects outside or "pure" of integration into its obvious and stated political position, a sufficient number of aspects of dual

thetic and illusion-creating function were found to exist in it for us to be able to declare that in it Barrès created a satisfying illusion of a coherent novelistic world. The dimensions of the novel help, of course, to suggest the multiple simultaneous actions characteristic of a teeming, real world, an impression which in retrospect inclines a reader of novels to feel that he did enter the novelist's created universe. If we are inclined to resist the apparent determinism inherent in the theory of "déracinement" or to jib before entering into Barrès' imaginative and close-hand reconstruction of the France of Boulanger and the Panama scandal, we are strongly disinclined, on the other hand, to call in question such a world's coherence; much more likely would be the opposite criticism: namely that coherence, comprehensibility and persuasion are bought by illusion-destroying stylization. But then, if we think back to the more than merely thetic fictional structures like Fanfournot's life story, Astiné's account of her exotic journey to Tiflis, or historically inspired narrative scenes like Barrès' descriptions of Victor Hugo's funeral, Boulanger's popular triumphs or the chéquards' moments of terror and suspense in the Chambre, the conviction that the world created in L'Energie nationale transcended and complemented the trilogy's thetic aim finds clear and solid reinforcement.

In Les Bastions de l'Est, on the other hand, elements of stylization abound to the degree that a reader may be forgiven for feeling that it is the lack of any feeling of depth in the allegory, rather than the outmoded ideology itself which reduces his likelihood of experiencing the illusion that when he opens Au Service or Colette Baudoche he is entering a novelistic world. Indeed so

thin is the illusion presented of Ehrmann's emotional and psychological activity, so incomplete is our understanding of Colette's thought processes that their thetically inspired actions may well leave us indifferent or unconvinced because we feel that they themselves are insufficiently affected by the pressures, demands and conflicting desires of a world in which difficult choices have to be made at the cost of considerably more soul-searching and anguish than either of them is represented as having experienced. A surfeit of allegory changes the novel into naive didactic romance.[1]

In contrast to the stylized physical universe of Les Bastions de l'Est, presented almost solely through discursive and essayistic non-narrative developments on the political and nationalistic significance of its foremost cities and touristic sites, Metz, Nancy and Sainte-Odile, the physical setting forming one aspect of the novelistic world in La Colline inspirée is lavishly described. With explanation of symbolism largely confined to the novel's Introduction, Conclusion and one or at the most two intervening chapters, the presentation of the physical setting of Léopold's story removes any obstacle the reader might find in accepting the illusion of its temporal and spatial existence. Similarly the combination of psychological analysis and narratorial explanation of character motivation facilitate the reader's illusion that he establishes a meaningful and satisfying relationship with the work's hero and that by so doing he enters the latter's world. The inner coherence of Léopold's life as revealed by its ironic dénouement rounds out the reader's impression that he has been drawn into an inherently significant world, that he has achieved comprehension of and a measure of sympathy with one of its central

figures and that finally he has grasped the ironic principle upon which such a world rests. The pure romance world of Un Jardin sur l'Oronte, on the other hand, fails for aesthetic rather than thetic reasons to suggest the multiple dimensions of a novelistic world, but thanks to its bright colours, exotic details and the excitement engendered by a strongly dramatic action, the loss is not deeply felt. Furthermore, the introductory focussing device functions to forestall the reader's demand for a convincing novelistic illusion.

Thus, in summary, Barrès achieved most convincingly the illusion of an allegorical, novelistic world when, as in Le Culte du Moi, he made technique and theme complement each other to offer the reader the opportunity to share the main character's experience of egotism. However, when thesis novels as relatively unsubtle in technique as Au Service de l'Allemagne and Colette Baudoche, or when a romance like Un Jardin sur l'Oronte took him into fictional sub-genres only partly identifiable with or generically distinct from the allegorical novel, the illusion he created in them is not one clearly and unequivocally associable with the notion we have called the novelist's world. Such works ought more appropriately to be evaluated by application to them of the quite different criteria governing political allegory or romance respectively. However, the complex, multi-dimensional, historical and fictional structure of Le Roman de l'énergie nationale makes the reader's illusion of entry into and continued involvement in the allegorical novelist's world a logical and inviting step, and one which demands only minimal suspension of disbelief. Indeed, so compelling is the illusion that only the reader's possible resistance to the

thetic statement informing Barrès' historical trilogy prevents its capacity for creating the illusion of a novelistic world from attaining the high degree of credibility and solidity possessed by Barrès' greatest allegorical novel. Complexity of theme, structure and genre, clarity and depth of inherent meaning displayed through the novelist's skilful deployment of fictional techniques ensure that La Colline inspirée grips and holds the reader's attention thanks to its narrative drive, and offers him also the contemplation of a rich and difficult dilemma involving a universal conflict of values, the whole in a novelistic world realized fully and credibly, yet economically and poetically. If Barrès had written no other work of fiction than La Colline inspirée, the title of allegorical novelist would have been his as of right; as it is, he wrote as well the three volumes of the Culte du Moi and the three-decker Roman de l'énergie nationale, thus demonstrating abundantly and unequivocally the scope and quality of his achievement as an allegorical novelist.

Notes

Foreword

[1] The chief problem encountered by the critic who takes issue with previous critical judgements of his chosen author is that frequently such judgements are based on vague, undefined or unstated subjective or impressionistic criteria impossible, or at the least, extremely difficult to deduce from the works they inform. The statement that Barrès was not a novelist might, for instance, be said to mean that his fiction does not function well as novels, being full of tangential and disruptive elements that belong more properly in other genres of literature. But then, what great novelist's work does not contain historical, political, philosophical, ethical or aesthetic developments of an essayistic nature; certainly Balzac, Flaubert, Zola and Proust cannot be said to have written "pure" novels. Some critics, on the other hand, have dismissed Barrès' claim to be a novelist when it is clear that they themselves are guilty of judging his fictional works by the norms appropriate to a fictional sub-genre other than the novel. I have contested, for example, the judgements made of the Culte du Moi by such critics as, Henriot, Byvanck, Albérès, Dugas, Michel Raimond, and McLendon on these grounds (see below chapter II). I have also refused to accept Monique Parent's implied belief that the "progress" Barrès made between his first and third novels means that he practised with increasing skill the realistic novel (see below chapter II). Similarly inappropriate are Thibaudet's complaint concerning the stylization of characters in what are after all, thesis novels, a fact he overlooks (see below chapter IV), and his discussion of Barrès' narrative techniques in which he compares them, to their obvious disadvantage as dramatic techniques, to the dramatic techniques of Molière and Dumas fils (see below chapter VI). Finally, the views expressed by Bourget, Lalou, Hallays, Boisdeffre, Barbier and Philippe Barrès concerning La Colline inspirée and Un Jardin sur l'Oronte are seen to be founded on inappropriate generic norms (see below chapter VI). I have also combatted critics who have made imprecise statements on Barrès' fictional works: for example, Michel Raimond's claim that Barrès "scorned" the novel to the point of turning it against its narrative function (see below chapters I and II), as well as Léon Blum's mis-statement of the aim and thesis of Au Service de l'Allemagne (see below chapter IV), and Thibaudet's remark that Barrès passed self-congratulatory judgements on his own treatment of his material in his novels (see below chapter VI).

[2] Barrès himself declared in February 1912, that his works could be divided into three "cycles", informed by "une logique profonde, vivante". His divisions coincide roughly with the ones I have chosen: "Vous savez que je divise mon oeuvre en cycles qui se succèdent et dont chacun marque une étape de la vie de ma pensée. Le premier, que termine Un Homme libre, s'intitule le Culte du Moi, il comprend aussi Sous l'oeil des Barbares, le Jardin de Bérénice et se complète par Trois stations de psychothérapie, et Du Sang, de la Volupté et de la Mort. Un second cycle, celui des romans nationaux, se compose des Déracinés, l'Appel au soldat,

Leurs Figures, ouvrages que viendrait appuyer la conférence sur la Terre et les Morts; Au Service de l'Allemagne et Colette Baudoche se complètent. Un troisième cycle s'ouvrira avec mon nouveau livre la Colline inspirée, appuyé par le Discours sur les Eglises"; Oeuvre, XVII, 165.

[3] T.S. Eliot: "The critic must not coerce, and he must not make judgements of worse or better. He must simply elucidate: the reader will form the correct judgement for himself", "The Perfect Critic", The Sacred Wood, (London, Methuen, 1920), p. 10. Frye dismisses comparative evaluation in the Anatomy of Criticism (p. 18) in which he speaks of getting rid of "meaningless criticism...all the sonorous nonsense that we so often find in critical generalities...all lists of the 'best' novels or poems or writers...all casual, sentimental and prejudiced value-judgements" and he also states that "The history of taste is no more a part of the structure of criticism than the Huxley-Wilberforce debate is a part of the structure of biological science".

[4] "The valuing of the poem is the experiencing, the realization, of aesthetically valuable qualities and relationships structurally present in the poem for any competent reader.... 'Understanding poetry' passes readily into 'judging poetry' only judging it in detail and judging while analysing, instead of making the judgement a pronouncement in the final paragraph", Theory of Literature , pp. 249, 250.

Introduction

[1] Hancher does not specify what he means by a "worthless" genre, and his second argument is weakened in consequence. For other criticisms of the "Intentional fallacy", the inadvisibility of making the author's expressed intention a criterion for literary evaluation, see Wellek and Warren, Theory of Literature, op. cit., pp. 41-3, 148; Wimsatt, W.K. Jun., and Beardsley, Monroe C., "The Intentional Fallacy", Sewanee Review, LIV (1946), pp. 468-88, reprinted in Wimsatt, The Verbal Icon, Lexington, Ky., 1954, pp. 3-18. Gadenne, Paul, "Efficacité du roman", Confluences, mars-août, 1943, p. 248; Michaud, G., L'Oeuvre et ses techniques, p. 133, n. 1; and Krook, Dorothea, "Intentions and Intentions: The Problem of Intention and Henry James's 'The Turn of the Screw'", in The Theory of the Novel, New Essays, ed., Halperin, John, Oxford University Press, 1974, pp. 353-72.

[2] Le Disciple, Paris, A. Lemerre, 1899: 'frame', pp. 1-80 and 309-59; first person 'confession', pp. 81-308.

[3] It should be unnecessary to state that the internal method of criticism of a novel does not represent an attempt to replace biographical, historical or textual criticism by a facile value-judgement based simply on a single or many readings of a given work. It is rather an attempt to supplement such criticism by providing a method of analysis and evaluation based on aesthetic or formal norms after the essential first step of elucidation has been accomplished using the well established techniques of literary research: discovery and analysis of all statements made by an author on his works, examination of manuscripts and of separate editions of the text, study of the literature of the period and of similar works within the history of the genre.

[4] For a critical analysis of the functions of dialogue, see N. Allott, Novelists on the Novel, pp. 208-14, in which the importance of dialogue for characterization is discussed:"On examination, Dickens's characters are found to exist very largely through their speech...In the case of James or Flaubert, dialogue ...displays as much as possible the motives to actions and the inward turns of mind...James's dialogue is a variety of verbal fencing, allusive and beautifully wrought...It is impossible to mistake the identity of his speakers because none of them think alike or feel alike", pp. 210, 212. See also Ford Madox Ford's "one unalterable rule...for the rendering of...genuine conversations that are an exchange of thought, not interrogatories or statements of fact...: no speech of one character could ever answer the speech that goes before it. This is almost invariably the case in real life where few people listen, because they are always preparing their own next speeches" (Joseph Conrad, A Personal Remembrance (1934), quoted in Allott, Novelists on the Novel, p. 297). Henri Coulet, discussing Diderot's contribution to the art of dialogue in the novel finds that "la grande nou-

veauté de [Jacques le Fataliste] est le dialogue de l'auteur et du lecteur; le second est la création du premier, qui l'interpelle, le malmène, écoute ses objections, tantôt lui fait une relation fidèle, tantôt affecte l'indifférence et lui laisse le choix de ce qui va suivre, tantôt lui transcrit un manuscrit plus ou moins lacunaire" (Le Roman jusqu'à la Révolution, pp. 507-08). This possibility of dialogue between narrator and reader increases the ironic possibilities of the narrative situation by creating a comic distance between the narrator, the story he tells and his reader. The same ironic dimension exists of course in Diderot's Ceci n'est pas un conte.

5 A.A. Mendilow defines Identification as a function of the novelist's manipulation of temporal as opposed to narrative techniques: "Identification involves an imaginative transfer by the reader from the fictional past in which the novel is written to a fictive present. As he reads, things seem to be happening, not to have happened; they go on in his presence, and in his present. His sense of his own actual now is obliterated in the fictive now of the novel in proportion as he is 'carried away' by his reading. To induce such effects, the novelist must develop the feeling of suspense by varying tempo and by selecting and arranging the events he narrates...To create such an illusion...he relies on various time-devices--the time-shift, stream of consciousness technique, dramatic use of the 'discriminated occasion' [i.e. the 'scenic' method]--to overcome the denotatory and connotatory limitations of a symbolic representational medium, i.e. of language" (Time and the Novel, London, Peter Nevill, 1952, p. 237). Without wishing to deny the obvious importance for identification of what Mendilow calls the "Time-shift" or the reader's substitution of the character's present for his own, a plea must be entered here for the efficacy of narrative techniques in creating reader-identification, as the history of the novel in the twentieth century shows. The reader's ability to identify himself with convicted criminals, like Meursault, with the sexually depraved characters of Faulkner, or Malraux's political assassins derives from the amount of information we receive about such characters thanks to the all-revealing narrative techniques used. In such cases the lofty detachment expressed by the axiom "Tout savoir c'est tout pardonner" is replaced by a seemingly spontaneous but in fact artistically prepared assumption by the reader of part of the character's guilt: the reader passes from the magistrate's bench into the dock with the accused.

6 One form of 'document' supporting the version given by a character of his acts or words is the one provided by the eye-witness or 'confident' who, because of his or her privileged position can corroborate or destroy the authority of a narrator. When Furetière, for example, in Le Roman bourgeois (1666), refuses to employ the testimony of confidents, the conventional aid to narrative omniscience, he is condemning both his narrator and his reader to remain in ignorance of much of the hidden signifi-

cance of his character's thoughts and actions: "de vous dire quelle impression cette lettre fit sur son esprit, je ne puis le faire dire bien précisément, parce qu'il n'y a point eu d'espion ou de confident qui en ayent pu faire un rapport fidelle" (cited by H. Coulet, Le Roman jusqu'à la Révolution, p. 274).

7 As Georges Jean (Le Roman, éditions du Seuil, 1971, p. 147) remarks: "Il serait intéressant de bien saisir dans Balzac... les apartés, les digressions, les commentaires à proprement parler, tous ces passages 'que l'on saute' pour prendre connaissance de 'l'histoire'. Or, dans ces passages, les romanciers savourent leurs textes, et en définitive le signent. Que serait La Comédie humaine sans les commentaires politiques, financiers, moraux, médicaux, par lesquels Balzac loin de tuer son roman, le fait vivre et le revendique?"

8 See, for instance, the last page of Vanity Fair: "Ah! Vanitas Vanitatum! Which of us is happy in this world? Which of us has his desire? Or, having it, is satisfied?--Come, children, let us shut up the box and the puppets, for our play is played out".

9 Chasles wrote with Balzac's approval, according to Michel Raimond, Le Roman depuis la Révolution, Armand Colin, 1967, p. 246.

10 R. Scholes and R. Kellogg have questioned the appropriateness of the term "omniscience" when applied to a human narrator, pointing out that despite his seemingly Olympian powers of easy movement back and forth in time and space, his privilege of entry into the minds of different characters, and his ability to survey an incident from a height, such a narrator lacks many of the other god-like abilities necessary to render the analogy accurately applicable to him: "But 'omniscience' itself is not a descriptive term so much as a definition based on the presumed analogy between the novelist as creator and the Creator of the cosmos, an omniscient God...Omniscience includes the related god-like attribute of omnipresence. God knows everything because He is everywhere--simultaneously. But a narrator in fiction is imbedded in a time-bound artifact. He does not 'know' simultaneously but consecutively. He is not everywhere at once but now here, now there, now looking into this mind or that, now moving on to other vantage points. He is time-bound and space-bound as God is not" (The Nature of Narrative, pp. 272-73).

11 J.-P. Sartre, "M. François Mauriac et la liberté", Nouvelle Revue Française, février 1939. Sartre discusses "le réalisme brut de la subjectivité" in Situations, Paris, Gallimard, 1948, II, 327. See also Jean-Louis Curtis' well-known rebuttal of Sartre's attack on Mauriac, Haute Ecole, Julliard, 1950.

12 D.C. Muecke defines situational irony as: "The irony of an ironic situation or event [i.e. one in which reality and appearance are contrasted; e.g. one of Penelope's suitors affirming in the disguised Odysseus's presence that the latter will never return home] in which there is no ironist but always both a victim and an observer (this kind...could be called Unintentional or Unconscious Irony)". He defines "Verbal Irony" as: "The irony of an ironist intentionally being ironical", [e.g. The suitors' ironical gibes on seeing Odysseus, in beggar's clothing, handling the bow: "Ha! quite the expert, with a critic's eye for bows!" (Irony, pp. 20, 13)]. Dramatic irony is defined in The Princeton Encyclopedia of Poetry and Poetics, editor, Alex Preminger, Princeton University Press, 1965, as "a plot device according to which (a) the spectators know more than the protagonist; (b) the character reacts in a way contrary to that which is appropriate or wise; (c) characters or situations are compared or contrasted for ironic effects, such as parody; (d) there is a marked contrast between what the character understands about his acts and what the play demonstrates about them". The same source defines "Cosmic Irony" as "the contrast between man's feverish efforts and the indifferent universe". Finally, Muecke sees "Romantic Irony" as "inherent in the very fact of being an artist...the irony of the fully conscious artist whose art is the ironical presentation of the ironic position of the fully conscious artist" (Irony, p. 20). On the question of whether irony is comic or tragic in effect, Jankélévitch seems to favour the latter: "Nous voyons bien que l'ironie s'oppose au comique indiscret, cordial et plébéien et que les grands ironistes, en général n'ont pas écrit de comédies; entre la traîtrise de l'ironie et la franchise du rire il n'y a guère d'accord possible. Elle fait rire sans avoir envie de rire, et elle plaisante froidement sans s'amuser; elle est moqueuse mais sombre. Ou mieux: elle déclenche le rire, pour immédiatement le figer. Et la raison de cela est qu'il y a en elle quelque chose de contourné, d'indirect et de glaçant où l'on pressent la profondeur inquiétante de la conscience" (L'Ironie, p. 118).

13 Scholes and Kellogg define plot as the "dynamic, sequential element in narrative literature" (Nature of Narrative, p. 207) which provides the necessary artistic balance and arrangement of episodes by focussing on a central conflict involving individuals or whole societies. The organizing principle contained in such a conflict is tension: the arousal of expectations or fears in the reader for the protagonist which in time will be satisfied, allayed or confirmed according to the nature of the plot used. The necessity for care to be taken with the construction of a solid plot is well expressed by R. Bourneuf and R. Ouellet as follows: "l'intrigue en tant qu'enchaînement de faits repose sur la présence d'une tension interne entre ces faits qui doit être créée dès le début du récit, entretenue pendant son développement et qui doit trouver sa solution dans le dénouement. L'intensité et la force en varieront... depuis la tension à peine sensible dans une intrigue qui

servira seulement de fil conducteur jusqu'à une crise toujours imminente qui monte vers son paroxysme" (Univers du roman, p. 43). This last sentence obviates the necessity of seeing every plot as a "dramatic" one, similar to the form of plot used in classical or French neo-classical tragedy.

14 Souvage defines Foreshadowing as "a plot device based on association in time and through which future (climactic) events and scenes are prepared and anticipated" (p. 87), and Narrative Strategy as "a procedure or set of procedures, of narrative devices, calculated to gain some specific narrative end...in a way which puts no strain on our suspension of disbelief" (p. 88-9).

15 Norman Friedman identifies the plot's constituent elements, as "the speech...the scene...and the episode" and distinguishes them from what he calls the "whole plot", which he defines as "a group of two or more episodes effecting a completed process of change in the main character" ("Forms of the Plot" in Stevick, The Theory of the Novel, p. 150).

16 Not all of the documentary sources used by nineteenth-century novelists satisfied this desire that they should remain within the limits of probability; such limits need to be considerably stretched to include the report of the trial which formed the basis of Le Rouge et le Noir. It may be, of course, that 'Truth is stranger than fiction', as Hollywood constantly assures us, but Antoine Berthet can hardly be seen as the typical son of a typical labourer and so cannot be claimed as representative of the mimetic type of main character.

17 Michel Raimond, speaking of critics like Gabriel Marcel and Benjamin Crémieux, exposes the ambiguity of the view they espoused, namely that "living" characters are those whose thought processes are illogical, like those of "real" people, rather than preordained to fit an aesthetic framework: "un héros vivant, c'est, bien sûr, un personnage qui, par ses complexités, ses illogismes, se rapproche beaucoup plus de la vie qu'un type abstrait; mais c'est aussi un personnage qui vit dans l'esprit du lecteur, qui s'impose à lui par un certain nombre de traits caractéristiques. La vie d'un héros de roman doit se situer à la fois sur les deux plans pour être satisfaisante", (La Crise du roman, p. 451).

18 See Le Journal des 'Faux-Monnayeurs' (Oeuvres complètes, Paris, Nouvelle Revue Française, 1937, vol. XIII, 5-62) in which he writes, for instance: "Le mauvais romancier construit ses personnages; il les dirige et les fait parler. Le vrai romancier les écoute et les regarde agir; il les entend parler dès avant que de les connaître, et c'est d'après ce qu'il leur

entend dire qu'il comprend peu à peu qui ils sont" (p. 54).

19 Forster's definition of his three categories of character seems, however, to favour surprise over function as the criterion by which to judge character: "The test of a round character is whether it is capable of surprising us in a convincing way. If it never surprises, it is flat. If it does not convince, it is flat pretending to be round. It has the incalculability of life about it--life within the pages of a book" (Aspects of the Novel, p. 85).

20 Harvey defines the "ficelle" as a "means to an end" and as the "springboard from which we launch ourselves into the turbid depths of the main character" (Character and the Novel, p. 63). Henry James had given in the "Preface" to The Ambassadors a much clearer definition: "Maria Gostrey is the reader's friend...in consequence of dispositions that make him so eminently require one...She is an enrolled, a direct, aid to lucidity, she is, in fine, to tear off her mask, the most unmitigated and abandoned of ficelles" (The Art of the Novel, New York, Scribner's, 1934, p. 322). The "Card", Harvey defines as "the character who is a 'character'", the 'larger than life' figure, and adds that "Most 'Cards' are not the nominal heroes of the novels containing them" (p. 60).

21 Henry James explained thus the function of foreshortening: "To give the image and sense of certain things while still keeping them subordinate to his plan, keeping them in relation to matters more immediate and apparent, to give all the sense, in a word, without all the substance or all the surface, and so to summarize and foreshorten, so to make values rich and sharp, that the mere procession of items and profiles is not merely, for the occasion superseded, but is, for essential quality, almost "compromised"--such a case of delicacy proposes itself at every turn to the painter of life who wishes both to treat his chosen subject and to confine his necessary picture", "Preface" to Roderick Random, The Art of the Novel, p. 14. Sartre's theory of "le réalisme brut de la subjectivité", when applied to time, entails that the action of a novel shall not be foreshortened; nothing is to be summarized. In other words, with Sartre, fictional and historical time are synonymous: "Ainsi", Sartre writes, "avons-nous appris de Joyce à rechercher une deuxième espèce de réalisme: le réalisme brut de la subjectivité sans médiation ni distance. Ce qui nous entraîne à professer un troisième réalisme: celui de la temporalité. Si nous plongeons en effet, sans médiation, le lecteur dans une conscience, si nous lui refusons tous les moyens de la survoler, alors il faut lui imposer sans raccourcis le temps de cette conscience. Si je ramasse six mois en une page, le lecteur saute hors du livre" (Situations, II, 327). This is logical and is the kind of temporal treatment Sartre preferred in the novel. But that it is the most convincing or only

totally involving (for the reader) attitude to time was challenged by J.-L. Curtis, Haute Ecole, p. 181, and summarily dismissed by W.C. Booth, The Rhetoric of Fiction, pp. 52-3.

22 "Flashback" is defined by J. Souvage as "a device by which, through an associative process which breaks up chronological sequence, a given scene is telescoped into a previous scene" Introduction to the Study of the Novel, p. 98. Its disadvantage is that it "disturb[s] the balance and proportion of the novel as a whole; it also hinder[s] the illusion of dramatic immediacy by presenting an appreciable part of the story as having happened, whereas the main part is felt as happening" (Mendolow, Time and the Novel, p. 74).

23 "The time-loci of the reader, the writer and the theme are important as indicating and affecting changing aspects of culture, taste, education and society; they are interesting because they may demand the use of so many unusual techniques and conventions" (Time and the Novel, p. 95).

24 Defined by Mendilow as the "degree of discrepancy between chronological and fictional time which has an obvious connection with the thinness or closeness of texture of a novel. A short novel spreading thinly over a whole generation would clearly be more selective in the choice of the mental or physical events than a long novel covering only one hour of fictional time" (Time and the Novel, p. 73).

25 Without saying as much, Bourneuf and Ouellet give the following example of manipulative description in Madame Bovary: "L'espace sert donc à traduire la psychologie d'Emma en décrivant ce qu'elle voit à travers ses propres yeux: la vision subjective du monde ambiant remplace l'analyse en termes abstraits. Plutôt que d'employer les mots désespoir, regret, résignation, découragement, Flaubert écrit: "L'avenir était un corridor tout noir, et qui avait au fond la porte bien fermée" (Madame Bovary, Paris, Le Livre de Poche, 1961, p. 85). Par cette image spatiale, il rend visible ce qui se passe en Madame Bovary en adoptant son point de vue", L'Univers du roman, p. 103. By the use of this "spatial image" Flaubert also creates in his reader sympathy for his character.

26 The Princeton Encyclopedia of Poetry and Poetics expresses as follows the invidious comparison of allegory and symbolism made by some Romantic writers: "In the Romantic period a renewed interest in myth, where the myth became subjective and psychological, a part of the poet's own creative processes, developed a new concept of allegory expressed in Goethe, Friedrich Schlegel, and Coleridge (notably in the Statesman's Manual). In this conception allegory is thought of as

essentially the translating of a non-poetic structure, usually of abstract ideas, into poetic imagery and is thereby contrasted with symbolism which is thought of as starting with the poetic image, and attaching concepts to it. This contrast then becomes the basis of a value-judgement, symbolism being good and allegory bad. The distinction is uncritical, because it identifies allegory with naive allegory...The good allegorists, such as Dante and Spenser, were explained away by other means..." [Article, "Allegory", p. 14]. See also Scholes and Kellogg, The Nature of Narrative, pp. 106-07.

27 W.C. Booth includes in the rhetorical devices used by an author to communicate his idea such 'loaded facts' as the "modes of dress and hair styles, types of gentlemanly behaviour, [and] sexual conduct" of the characters whom the reader feels to be representing or not the norms with which both he and the author can reasonably be expected to agree and representing therefore the idea the book illustrates (The Rhetoric of Fiction, p. 113). Booth is scathing to authors who make no effort to aid the reader or who believe that a "pure" novel (pure, that is, of rhetorical comment in any form) is possible or desirable: "any story will be unintelligible unless it includes, however subtly, the amount of telling necessary not only to make us aware of the value system which gives it its meaning but, more important, to make us willing to accept that value system, at least temporarily...In short, all of the clichés about the natural object being self-sufficient are at best half-truths. Though some characters and events may speak by themselves their artistic message to the reader, and thus carry in a weak form their own rhetoric, none will do so with proper clarity and force until the author brings all his powers to bear on the problem of making the reader see what they really are. The author cannot choose whether to use rhetorical heightening. His only choice is of the kind of rhetoric he will use" (Ibid., pp. 112, 116).

28 No single definition of so complex a term as "Realism" can be totally satisfactory. Further elaboration and elucidation may be added to Stern's conception of realism if reference is made to such well-known sources as Erich Auerbach's Mimesis (Princeton University Press, 1953) and Ian Watt's The Rise of the Novel. R. Jakobson's article "Du réalisme artistique" (in T. Todorov's Théorie de la littérature, textes des formalistes russes, Paris, Editions du Seuil, 1965, pp. 98-108) can also be consulted with profit. George J. Becker's Documents of Modern Literary Realism (Princeton University Press, 1963) provides a useful anthology of texts relating to the subject, and his penetrating article, "Realism: An Essay in Definition", Modern Language Quarterly (X, [1949], 143-155) is also helpful.

29 "Il s'agit, pour le romancier, de bien autre chose que d'imiter ou même d'inventer: il s'agit de créer un monde...un univers avec ses lois, ses rapports et ses correspondances, un univers

qui a son ordre, sa cohésion et sa syntaxe à lui: univers fragile d'ailleurs en équilibre perpétuellement instable, qui risque à tout instant de se dissoudre et, comme dit Stendhal, de 's'anéantir'". (L'Oeuvre et ses techniques, p. 114).

30 "In truth every novelist must begin by creating for himself a world, great or little, in which he can honestly believe. This world cannot be made otherwise than in his own image: it is fated to remain individual and a little mysterious, and yet it must resemble something already familiar to the experience, the thoughts and the sensations of his readers" (quoted in Stevick, The Theory of the Novel, p. 29).

Chapter I

1 All references to works by Barrès are made to this edition unless otherwise stated.

2 Barrès' principal statements on novel theory in this period are contained in the following articles: "Dostoïevsky", Le Voltaire, July 10, 1886, "Du plaisir nerveux", Le Voltaire, November 18, 1887, "L'Esthétique de demain: l'art suggestif", De Nieuwe Gids, Amsterdam, vol. I, (1885-1886), pp. 140-46, "Jean Moréas, Symboliste", La Plume, January 1, 1891, and "Un Romancier moraliste", La Suisse Romande, May 15, 1885.

3 Of less interest in this chapter because they do not deal specifically with novelistic theory but contain rather Barrès' own statements on the "meaning" of the Culte du Moi and because they postdate Barrès' first period as novelist and novel theorist, are Mes Cahiers (1896-1923, Oeuvre, XIII-XX).

4 "Baudelaire est notre maître pour avoir réagi contre le matérialisme de Gautier, qui est le réalisme d'aujourd'hui, et contre tout le superficiel du romantisme. C'est par les Fleurs du Mal, peut-être, que nous reviendrons à la grande tradition classique, appropriée sans doute à l'esprit moderne, mais dédaigneuse des viles couleurs éclatantes et de toutes les sauvageries plastiques, convaincue que l'intellectuel s'honore d'être discret, et rêvant d'exprimer en termes clairs et nuancés des choses obscures et toutes les subtilités intimes." (Ibid., I, 441).

5 A possible poetic source of the device of a dialogue apparently involving two separate lyric and narrative voices, voices which are soon identifiable as the representatives of different sides in the central figure's inner monologue may be found in Musset's "Nuits". In "La Nuit de Mai" and "La Nuit d'Octobre", for instance, "le Poète" and "La Muse" discuss the effect of suffering on the former's creativity; in "La Nuit de Décembre" "Je's" long monologue finally becomes dialogue when his doppelgänger brother, "La Vision" breaks his silence to discuss the former's sufferings and to indicate the balm which the latter is able to bring, since he is in fact, "la Solitude". Both "La Muse" and "La Solitude" symbolize creative abd emotional tensions in the poet himself. A philosophical source of the dual dramatized viewpoint is found in Renan's Dialogues philosophiques, as we shall see below.

6 "Par une innovation qui peut-être, ne demeurera pas inféconde, j'ai tenu compte de cette opposition [between Moi and Barbares] dans l'agencement du livre. Les concordances sont le récit des faits tels qu'ils peuvent être relevés du dehors, puis dans une contre-partie, je donne le même fait, tel qu'il peut être senti au-dedans. Ici, la vision que les Barbares se font d'un état

de notre âme, là le même état tel que nous en prenons conscience. Et tout le livre, c'est la lutte de Philippe pour se maintenir au milieu des Barbares qui veulent le plier à leur image." (Oeuvre, I, 30).

7 On the identity of the narrator and of the main character in Sous l'oeil des Barbares, see the next chapter.

8 Louisa had preferred Stanislas de Guaita to Barrès in Nancy during the summer of 1882, a fact which had led to a quarrel between the two erstwhile friends, see Le Départ pour la vie, p. 18.

9 It might be objected that Barrès refers here to the characters themselves and not to his own skill (or lack of skill) at characterization: he prefers, that is, to create characters whose natures are desiccated and contemptible, because he is pessimistic about human nature, for example. Both readings seem to me justifiable and in the absence of any further clue in the rest of the letter which would enable us to resolve the ambiguity, I shall continue to interpret the remark as referring to characterization rather than to character.

10 "Si je veux conter ma vie réelle, il me faudra trouver des symboles assez compréhensifs pour embrasser toute ma pensee et toute ma vision...Pour l'artiste de demain, il n'y aura ni des psychologies, ni des collections de faits, il y aura des symboles...La réalité, qu'il s'agisse des choses d'aujourd'hui, de l'histoire ou de la mythologie, n'offre aucun intérêt artistique. Elle est même un mot dépourvu de sens." ("Jean Moréas Symboliste", Le Figaro, December 25, 1890).

11 "On trouve chez lui [Barrès] une assez belle gerbe de tous les mépris du roman communs à son temps; mais auxquels il a conféré un accent qui n'appartient qu'à lui. / Amateur de poèmes et de fortes lectures, il ne parlait des romanciers qu'avec bien des réticences", etc. (La Crise du roman, p. 69).

12 It is true that M. Raimond uses the expression "roman ordinaire", although he nowhere defines what he means precisely by the term "ordinaire"; he seems thus to limit the novel to the Realist novel. If so, his definition is too narrowly prescriptive, as I argue below.

13 Barrès preferred the techniques of subjective realism to those of the "scientific" brand: "Leconte de Lisle, Baudelaire, Flaubert surtout affirment que 'le grand art est scientifique et impersonnel, qu'il faut par un effort d'esprit se transporter dans les personnages et non les attirer dans soi'. Ils sont

objectifs, c'est-à-dire, qu'au lieu d'exprimer leur essence ils expriment l'essence latente des choses. / Comme si jamais nous connaissions rien d'autre que les qualités des choses, qualités que nous faisons telles ou telles selon notre tempérament." "Le Sentiment en littérature", Les Taches d'encre, January 1885, Oeuvre, I, 452-53.

14 "Zola a raconté la Débâcle en se plaçant au niveau d'un soldat (et d'ailleurs d'un soldat lâche). Il n'a jamais raconté pour l'état-major. Il dit que de marcher cela fait mal aux pieds, que de ne pas manger, c'est épuisant, que les hôpitaux, etc.", Mes Cahiers, Oeuvre, XIII, 345. Barrès in fact made this statement in 1902, at least fifteen years after many of the other statements M. Raimond quotes in what is, it is true, his analysis of the novel from the 1880's to the 1920's. However, he cannot be unaware that Barrès' opinions on novel theory as on so many other issues altered considerably during the years in which the Dreyfus case had intervened to place Zola and himself, as everyone knows, on opposite sides in a political battle.

15 To be fair to M. Raimond, he did realize and admit, later in La Crise du roman, the importance of Barrès' role as a propagator of this new way of looking at the world and at the novel, which makes it all the stranger that he thus appears to convict Barrès of devaluing rather than simply changing the idea of the novel: "Barrès joua un rôle capital, dès ses premiers essais, dans cette métamorphose du roman qui le détournait de raconter une histoire afin de mieux retracer une aventure personnelle" (p. 180).

16 "Chronique parisienne", La Vie moderne, August 8, 1885: the passage in question, "Oui nous sommes las...à M. Zola" is quoted above, p. 67.

17 The mistake in dating this end-note as having first appeared in the 1899 edition of Un Homme libre has been perpetuated right down to and including L'Oeuvre de Maurice Barrès (see I, 275) despite the fact, confirmed by the Bibliothèque Nationale catalogue and by Zarach's Bibliographie barrésienne (Paris, Presses Universitaires de France, 1951), that there was no such edition. Consultation of the first, 1889 edition, of Un Homme libre clearly establishes, however, that year as the date of this, the first mention of the Examen, as far as I am aware.

18 "C'est simplement de la défense de la personnalité, de son moi, contre les étrangers ou "Barbares" que j'ai entendu parler. J'ai cru que ce Moi était pour chacun de nous, à conquérir au milieu de toute l'écume que l'éducation a entassée et que la vie entasse chaque jour sur lui. C'est ainsi qu'en un pre-

mier volume j'ai décrit l'éveil d'un jeune homme de ce temps à la vie consciente, au milieu des brutalités de Paris, où les enfants de vingt ans sont à la fois sensibles et avides./ Puis, poussant mon idée, j'ai voulu cultiver méthodiquement ce Moi que j'avais conquis sur les Barbares, j'ai voulu être 'un homme libre'. / Mais ce Moi...j'ai indiqué à chaque page que je me considérais comme un instant d'une chose immortelle, dont j'ai recherché avec une piété sincère, les origines dans ma race (chapitre sur la Lorraine dans l'Homme libre) et les possibilités futures dans mes rêves les plus chers (chapitre sur Venise). / Enfin le Jardin de Bérénice, véritable théorie de l'amour, éclaire et conclut ces deux premiers volumes. Là enfin nous voyons le Moi qui prend une pleine conscience de soi." (La Plume, no. 47, April 1, 1891).

19 "Notre morale, notre religion, notre sentiment des nationalités, sont choses écroulées, constatais-je, auxquelles nous ne pouvons emprunter de règles de vie, et, en attendant que nos maîtres nous aient refait des certitudes, il convient que nous nous en tenions à la seule réalité, au moi. C'est la conclusion du premier chapitre (assez insuffisant, d'ailleurs) de Sous l'oeil des Barbares", Oeuvre, I, 28.

20 "Ainsi à force de s'étendre, le moi va se fondre dans l'Inconscient. Non pas y disparaître, mais s'agrandir des forces inépuisables de l'humanité, de la vie universelle. De là ce troisième volume, le Jardin de Bérénice, une théorie de l'amour, où les producteurs français qui tapageaient contre Schopenhauer et ne savaient pas reconnaître en lui l'esprit de notre dix-huitième siècle, pourront varier leurs développements, s'ils distinguent qu'ici l'on a mis Hartmann en pratique", Oeuvre, I, 33.

21 Adrien Sixte who reads Robert Greslou's account of his early life and relationship with Charlotte de Jussat describes it as "l'étrange morceau d'analyse que Robert avait appelé un Mémoire sur lui-même, et dont le vrai titre eût été: Confession d'un jeune homme d'aujourd'hui", whereas Greslou himself refers to it as "cette monographie de mon moi actuel" (Le Disciple, Lemerre, 1889, pp. 80, 85). Both these terms remind us of Barrès' descriptions in the Examen of the Culte du Moi as offering "des mémoires spirituels" and "la monographie des cinq ou six années d'apprentissage d'un jeune Français intellectuel" (Oeuvre, I, 27, 26).

Chapter II

1 "Du point de vue de l'art et de la technique, Sous l'oeil des Barbares n'est pas un roman. L'élément féminin, toujours très réduit chez Barrès, n'y figure qu'à peine, prétexte à fuir l'importun amour dans la solitude chère au philosophe méditant", Courrier littéraire, dix-neuvième et vingtième siècles: Maîtres d'hier et contemporains, Paris, Albin Michel, 1955, p. 194.

2 W.G.C. Byvanck writes: "Ce qu'il nous raconte d'elle [Bérénice] est moins un récit qu'une série d'impressions qui, tout en se complétant, montrent un but éloigné encore...A tout moment, le fil de l'histoire y semble perdu, le dessin des personnages y est lâché et les idées n'y sortent que lentement du brouillard qui les enveloppe à leur naissance", Un Hollandais à Paris en 1891, p. 197. R.-M. Albérès dismisses Le Jardin de Bérénice thus: "Evocation plus que récit. Ce n'est ni le roman intime ni le roman narratif, mais sur un épisode imprécis et merveilleux de la vie, sur un être à demi imaginaire, un chant", Histoire du roman moderne, Paris, Albin Michel, 1962, p. 141. Are not all fictional characters at least "half-imaginary", one wonders?

3 L. Dugas identified the following elements in the Culte du Moi without discerning any factor unifying them: "descriptions pittoresques, effusions lyriques, tirades et déclamations passionnées, paradoxes laborieux et subtils, ironie légère, raillerie hautaine, impertinente, outrée", "La Première manière de Barrès, la Psychothérapie du 'Culte du Moi'", La Revue blanche, December 15, 1928, p. 741. Michel Raimond persists in identifying the whole novel genre with the realistic novel, a fact which causes him to undervalue, in my view, a whole narrative sub-genre in France in the 1880's and 1890's: "Mais [le Jardin de] Bérénice--pas plus que le Traité du Narcisse ou le Livre de Monelle, n'était pas à proprement parler un roman. Pourrait-on sauvegarder la composition, dès qu'on se proposait de faire entrer dans une oeuvre des faits divers, des fragments d'histoire contemporaine, des choses vues, bref, les morceaux disparates d'une réalité complexe", La Crise du roman, p. 392. Fictional "reality" must then be simple?

4 Will L. McLendon, "Le Purgatoire de l'Homme libre' de Maurice Barrès", Kentucky Foreign Language Quarterly, XI, no. 3, 1964, pp. 161-62: "Pour survivre en artiste littéraire il ne suffit pas d'avoir inventé, d'avoir finement analysé, d'avoir influencé; encore faut-il avoir touché et continuer à toucher".

5 The fact that the hero of the Culte du Moi is not unique among heroes of French novels of the latter half of the nineteenth century in outraging some readers' moral standards or in

appealing to their sense of the ridiculous by his eccentricity and attacks on social convention should not make us undervalue his strangeness as a character. If Barrès' hero belongs in the company of Frédéric Moreau and Des Esseintes, then he is indeed a strange "hero".

6 Michel Picard has spotted that the essential aimlessness of Philippe's existence subsequent to his being granted the franchise of a suburban race-course is symbolised by the circularity of the activity conducted there: "La campagne électorale procurera à Philippe...la concession d'un hippodrome suburbain, champ d'une "course" dérisoire où le héros muni d'oeillères accepte de tourner en rond", "La Conscience tragique dans le 'Culte du Moi' de Maurice Barrès", Revue des sciences humaines, 1967, p. 610.

7 The Concept of the Self in the Symbolist Novel (The Hague, Mouton, 1961).

8 In 1892 Bourget defined the distinguishing characteristic of the "roman d'analyse" as its tendency to "s'appliquer surtout à la notation des petits faits de conscience", adding that "c'est à la décomposition des phénomènes de la vie morale ou sentimentale qu'[il s'ingénie]" (Préface to La Terre promise). However, he had previously established a convincing distinction between the "roman d'analyse" ("l'enquête sur la vie intérieure et morale", Ibid.) and the "roman de moeurs" which studies typical men and their roles and actions in society. He made this distinction in 1888 in the famous article in which he declared that Sous l'oeil des Barbares formed one attempt at rejuvenating the "roman d'analyse": "Comparez Adolphe et l'Education sentimentale, l'oeuvre de l'écrivain le plus résolument analytique à l'oeuvre de l'artiste le plus intransigeant d'entre ceux qui ont suivi Balzac, et dites si ces deux types du roman d'analyse et du roman de moeurs ne font pas apparaître aussitôt l'antithèse qui sépare l'un et l'autre genre", Essais de psychologie contemporaine, II, 242. But when Bourget in his 1892 Préface suggests among novels belonging in the "roman d'analyse" sub-genre works as diverse in generic makeup as Robinson Crusoe, Volupté, Le Rouge et le Noir, La Muse du département, Mademoiselle de Maupin et Dominique, he clearly has extended the sub-genre's limits far beyond its capacity for exposing psychological reactions. I accept that the distinguishing characteristic of the "roman d'analyse" is psychological analysis, a fact which largely excludes from such a novel the description of the hero's adventures, exploits and encounters in the world of social contacts, rivalries and career pressures. By "Symbolist roman d'analyse" I mean the type of novel of psychological analysis favoured by the best known literary theorists of Idealism and Symbolism, like Teodor de Wyzewa whose views on the subject are summarized as follows by Henri Clouard: "Inspirateur et doctrinaire de la Revue Wagnérienne et de la Revue indépendante ...il[y] avança l'idée d'un roman animé par un personnage

unique, où se refléterait le monde en images, arguments et émotions: et de cette idée devait sortir le monologue intérieur d'Edouard Dujardin", Histoire de la littérature française du symbolisme à nos jours (Paris, Albin Michel, 1949, I, 99). Clouard in referring to Wyzewa's own novel, Valbert (1893) as a "roman d'analyse" and in giving the following description of it, illuminates clearly if indirectly and unintentionally the narrative sub-genre among whose earliest and most distinguished innovatory efforts was the Culte du Moi: "Ce lointain rejeton d'Adolphe, mi-autobiographique, mi-allégorique, racontait les déboires sentimentaux d'un jeune homme qui s'est gorgé de trop de livres, et que la présence réelle de la femme paralyse" (Ibid., I, 100).

9 Defined by T.J. Rogers as follows: "Solipsism [is] the view that the self is the only object of real knowledge and therefore the only thing certainly existent. The term seems not to have been coined until 1881 (Oxford English Dictionary) but one of the most notable advocates of the theory was writing a century and a half before that. I mean George Berkeley, Bishop of Cloyne, the victim of one of Dr. Johnson's most resounding refutations [see Boswell's Life of Johnson, ed. G.B. Hill, Oxford, 1934, p. 471]...As a philosophical theory, solipsism is highly cerebral and divorced from life; its principal value is as an intellectual exercise and an aid to precision in definition. Nobody takes it very seriously as a guide to practical realities, in spite of the disquieting fact that it cannot be refuted logically. It is usually rejected by an appeal to the demands of experience." Techniques of Solipsism: A Study of Theodore Storm's Narrative Techniques, Cambridge, Modern Humanities Research Association, Dissertations Series, volume I, 1970, p. 137. The Dictionnaire Robert gives 1878 as the date of the term's coining in France.

10 W.C. Booth describes the epiphany form as "those bits of dialogue or description that were supposed to reveal the inner reality of things [and in which] there was always an implied identification of the recorder's norms with the reader's; both were spectators at the revealing moment, both shared in the vision of one moment of truth", The Rhetoric of Fiction, p. 331.

11 Despite the narrator/hero's disclaimer that this was the book he had intended to write but had abandoned: "Voilà ce que je projetais, le curieux livret metaphysique" etc., analysis of Sous l'oeil des Barbares as it stands, taking into account the actual vagueness of "Départ inquiet", and "Tendresse" and the increasingly sharp psychological analysis in the final two chapters "Extase" and "Affaissement" reveals the disclaimer as a ploy used by the narrator: by his ironic self-disparagement, he acquires the sympathy of a reader attracted by such engaging modesty.

12 The examples noted above and in the earlier section devoted to Barrès' irony as it was turned against the "roman d'analyse" are by no means exhaustive. Other examples occur, with greatest regularity, it will be noted, in Sous l'oeil des Barbares, and with least in Le Jardin de Bérénice: Sous l'oeil, Oeuvre, I, 41, 42, 43, 47, 48, 90, 103, 129, 132; Un Homme libre, Oeuvre, I, 157, 158, 165, 177, 252; Le Jardin de Bérénice, Oeuvre, I, 299. We shall return to this change in novelistic technique when discussing Barrès' development as a novelist between his first and third novels.

13 Defined by R.-M. Albérès as a "'roman d'apprentissage' dont l'artifice un peu trop visible, consiste à faire découvrir le monde par les yeux d'un jeune homme qui fait l'apprentissage de la vie", Histoire du roman moderne, p. 114. A young man's introduction to the mysteries of society, such is the theme behind the myth of initiation found, as Mircea Eliade demonstrates, in the great popular oral literary tradition of antiquity, before becoming one of the themes of the modern novel: "Presque tous [les contes oraux] tournent autour d'un jeune protagoniste qui doit traverser un certain nombre d'épreuves: réussit-il à se tirer de toutes ses difficultés, il est du même coup initié; il devient un héros....Rares sont les chants épiques qui ne comportent pas des aventures initiatiques du Héros, qui n'impliquent pas soit la lutte avec le Dragon, soit la Descente aux Enfers, soit une mort suivie d'une résurrection miraculeuse. L'initiation est inhérente à la condition humaine dont les contes présentent des situations-clés", "Littérature orale", Histoire des littératures, Paris, Gallimard, 1969, I, 9.

14 The paradox involves considering only events which occur in the physical world, thus excluding psychological developments, as the potential raw material of plots: "Barrès joua un rôle capital [by writing the Culte du Moi]...dans cette métamorphose du roman qui le détournait de raconter une histoire afin de mieux retracer une aventure spirituelle", La Crise du roman, p. 180. An "aventure spirituelle" can be potentially as dramatic as a succession of violent physical happenings, as Racine's successes in another genre demonstrate, although the psychological reactions of his characters essentially depend on and derive from events (usually political in nature) in the outside world of empires, sacked cities and subject peoples.

15 This latter incident offers a particularly striking example of the ironic distance between the norms of the author and those of the narrator/hero. The hero may appear to be genuinely flaunting rather than disguising his selfishness, but in fact, his description employs the camouflage or "display" technique, the function of which is to arouse admiration at the surface or action on view in an effort to distract the onlooker from

searching deeper. If the reader allows himself to be taken in here by the display, then the narrator's desire to be admired is achieved; if, however, the narrator's selfishness is seen to permeate his self-confident imperturbability, the meaning of the author's irony beomes clear.

16 Other examples of the ironic techniques referred to above occur in the Culte du Moi as follows: 1. examples involving a change in point of view, Oeuvre, I, 44, 47, 107, 125, 188, 344, 345; 2. examples of the irony of self-betrayal, Ibid., I, 169, 175, 177, 221, 227, 252, 259, 260, 264, 298, 344, 352, 357, 363, 364, 377; 3. examples containing the juxtaposition of incongruities, Ibid., I, 50, 51, 210, 345, 355, 377.

17 Balzac in his "Etude sur M. Beyle" (1840) wrote:"L'introduction de l'élément dramatique, de l'image, du tableau, de la description, du dialogue me paraît indispensable dans la littérature moderne...L'Idée, devenue Personnage, est d'une plus belle intelligence. Platon dialoguait sa morale psychologique", in Stendhal, La Chartreuse de Parme, Oeuvres, complètes, Paris, Cercle du Bibliophile, 1969, II, 451. Renan, discussing his use of dialogue in Dialogues et fragments philosophiques (Paris, Calmann-Lévy, 1876) gave the following explanation of its usefulness for presenting the clash of opposing ideas: "La forme du dialogue me parut bonne pour cela [dresser une sorte d'état sommaire de mes croyances philosophiques] parce qu'elle n'a rien de dogmatique et qu'elle permet de présenter successivement les diverses faces du problème...Chacun de ces personnages [those in the Dialogues et fragments philosophiques] représente...les côtés successifs d'une pensée libre...Les vrais interlocuteurs de ces dialogues sont des abstractions; ils représentent des situations intellectuelles existantes ou possibles, et non des personnes pas réelles...ce sont les pacifiques dialogues auxquels ont coutume de se livrer entre eux les différents lobes de mon cerveau, quand je les laisse divaguer en toute liberté", pp. vi-vii.

18 The Paris setting of "Affaissement", for instance, is stylized by being reduced to a list of places in which the hero of Sous l'oeil might find solace for his "Moi" bruised during his flâneries by contact with the Barbarians, or alternatively where opportunities exist for him to make social contacts (Oeuvre, I, 122-23, 124, 128). His sorties into the real world are finally replaced by dreams of ideal trips he might take to Venice, the Vatican, or Berlin, whereas in fact he confines himself to his room to compose the "monograph" which is Sous l'oeil (Ibid., I, 129). Similarly, the Lorraine chapter of Un Homme libre allegorizes the hero's progress in self-knowledge and self-cultivation. Four of the first five "days" or stages in the history of Lorraine given in the chapter terminate with an explicit statement of this allegorical parallel (Ibid., I, 199-200, 204, 207, 209); the exception,

the second "day", while not stating the comparison between Lorraine's experiences during "childhood" and those of the hero, clearly implies that such a comparison exists: "En vérité le service que René II a rendu à la Lorraine est immense; il lui a créé une conscience" (Ibid., I, 202). Finally, on the evening of the sixth day (another obviously allegorical parallel is that between the Biblical account of the creation of the world and this account of the creation of a Lotharingian sensibility), the hero's "Moi" achieves through its vision of Lorraine, the "materialization" of its own psychic phenomena (Ibid., I, 211); the personified Lorraine then summarizes the allegorical parallel underlying the account of its development and that of the hero's "Moi", and predicts a triumphant future for the latter: "Tu seras mon Moi embelli: l'Esprit triomphant, après avoir été si longtemps l'Esprit Militant" (Ibid., I, 213).

19 As Albert Thibaudet remarked, Symbolist novelists including Barrès used, like the authors of Le Roman de la Rose or A Pilgrim's Progress, the descriptions of journeys made in the outer world to symbolize the hero's inner development: "Je crois bien que le genre du voyage intérieur ou, si l'on veut, de la psychologie décorative, fut une des inventions du symbolisme. Invention relative, puisque la carte du Tendre peut rentrer sous cette rubrique, et, surtout, que le Roman de la Rose s'y relie formellement. Le symbolisme se trouvait là dans son domaine: visions et voyages terrestres symbolisaient visions et voyages de l'âme; la passage à travers la nature était un passage à travers la "forêt de symboles", et les regards que nous fixions sur elle au moins aussi familiers que ceux dont elle nous observait...dans le voyage symboliste l'allégorie reste à l'état de tendance et de direction, ne passe pas à une réalité matérielle. Le Symbole n'est pas un décalque, mais une substance poétique qui vit aussi par elle-même, avec spontanéité et gratuité. Et surtout le voyage symboliste comporte un sujet déterminé toujours pareil...C'est un voyage du poète à l'intérieur de lui-même. Le symbolisme s'est développé à l'ombre du mythe de Narcisse..." (Réflexions sur le roman, Paris, Gallimard, 1938, pp. 146-47). Leaving aside Thibaudet's attempt to devalue allegory in favour of symbolism and his naive reduction of literature to autobiography, his identification of the Symbolist novelist's use of allegory sheds light on Barrès' use of the technique in the Culte du Moi.

20 In general, spatial allegory in L'Ennemi des lois opposes a fettered civilisation warped by science to a free Nature assured of sanity by its obedience to instinct. Thus the urban prison, Sainte-Pélagie in Paris where Maltère is sent to purge his belief in liberty as expressed in court ("Je m'accuse de désirer le libre essor de toutes mes facultés, et de donner son sens complet au mot exister. Homme et homme libre", etc., Oeuvre, II, 211) contrasts with the pastoral environment of the emancipated trio at the end of L'Ennemi des lois. Western

society's perversion through science, symbolized by a vivisectionist's laboratory described in terms suggestive of a medieval torture chambre, is directly contrasted with the new Utopian laboratory founded by Maltère: "Chenil, écurie, poulailler, vivier, autour d'une paisible maison, c'était une copie du laboratoire du Muséum, mais aussi sa réhabilitation....Oui, dans ce plein air c'est un laboratoire de sensibilité", Ibid., II, 271.

Chapter III

1 Sartre made his position clear in Situations (II, 223): "La force d'un écrivain réside dans son action directe sur le public dans les colères, les enthousiasmes, les méditations qu'il provoque par ses écrits". On the other hand, Robbe-Grillet declared, in Pour un nouveau roman, that the "roman à thèse" had become "un genre honni entre tous", and that, for the artist "l'art ne peut être réduit à l'état de moyen au service d'une cause qui le dépasserait, celle-ci, fût-elle la plus exaltante; l'artiste ne met rien au-dessus de son travail, et il s'aperçoit vite qu'il ne peut créer que pour rien". He exaggerated his "art for Art's sake" stance to the point of stating "dès qu'il apparaît le souci de signifier quelque chose (quelque chose d'extérieur à l'art) la littérature commence à reculer, à disparaître" (pp. 40, 42, 46). In the face of such critical polarity, and in view of the fact pointed out by, among others, Pierre Louys, who has not been "convicted" of political commitment in art, that all narrative art proves something and that a novel without commitment to any set of ideals is impossible, the wisest course seems to be to adopt his provisional conclusion, and attempt analyses of the novelist's skill rather than of his right to exercise it: "Chacun fait ce qu'il veut et en est libre", Louys replied in 1905 to Georges Lecardonnel and Charles Vellay's enquiry into contemporary literary attitudes. "On peut suivre à la lettre le vieux principe: Scribitur ad probandum, non ad narrandum; mais il est moins difficile de prouver juste que de narrer bien, et, d'ailleurs, qui nous interdit de chercher à faire l'un et l'autre? Toutes les fables de La Fontaine sont des romans à thèse; cela ne les empêche pas d'être écrites surtout ad narrandum et de valoir par leur récit plus que par leur démonstration. Défaut pour défaut, j'aimerais mieux un roman sans thèse qu'un roman sans art. Mais connaissez-vous des romans sans thèse?-Daphnis et Cloé prouvait déjà quelque chose" (La Littérature contemporaine, pp. 160-61). Even Gide, by implication at least, seems to have approved the presentation in the novel of ideas, provided such presentation remained indirect: "Ne jamais exposer d'idées", he wrote, "qu'en fonction des tempéraments et des caractères" (Journal des "Faux-Monnaveurs", Oeuvres complètes, Paris, La Nouvelle Revue française, 1937, XIII, 7.

2 Bourget's attempted distinction between the novel of ideas and the thesis novel brought this rebuttal from Albert Thibaudet in La Nouvelle Revue française, August 1, 1912: "M. Bourget, et les auteurs de romans à thèse, croient n'avoir fait que du roman d'idées, parce qu'ils ne représentent pas nécessairement comme de malhonnêtes gens ceux qui, d'après eux, pensent faux, et que le professeur Monneron est un aussi brave homme que le professeur Ferrand. Mais Monneron et Ferrand n'en figurent pas moins des conclusions de l'auteur; si la vie conclut contre l'un et en faveur de l'autre, ce sont les idées de l'auteur, les événements voulus par l'auteur, qui y ont obligé la vie. Tous deux sont des a priori, comme leurs confrères de tous les romans à thèse" (Réflexions sur le roman,

Paris, Gallimard, 1938, pp. 26-27).

3 For a full treatment of Barrès' use of allegorical landscape as a means of propagandizing his ideas, see P. Custon, "Landscape in Barrès' Art of Persuasion", Forum for Modern Language Studies, October 1970, VI, no. 4, 355-67.

4 Naturalism was quite simply, Zola wrote, "la formule de la science appliqué à la littérature", and he added that in the "Experimental" novel, "tout est devenu scientifique et l'empiricisme a disparu", Le Roman expérimental, Paris, Garnier-Flammarion, 1971, pp. 128, 23.

5 Edmond de Goncourt explained that the Realists, wishing to achieve rigorous, detailed and fully documented studies of real life, had begun to describe it in its least complicated and most easily approachable form, at the level of the popular classes: "Nous avons commencé, nous, par la canaille, parce que la femme et l'homme du peuple, plus rapprochés de la nature et de la sauvagerie, sont des créatures simples et peu compliquées, tandis que le Parisien et la Parisienne de la société, ces civilisés excessifs...demandent des années pour qu'on les perce, pour qu'on les sache, pour qu'on les attrape,--et le romancier du plus grand génie, croyez-le bien, ne les devinera jamais", (Paris, Charpentier, 1879, p. 10).

6 Zola analysed Realism as follows: "Le Réalisme conclut à la reproduction exacte, complète, sincère, du milieu social, de l'époque où l'on vit, parce qu'une telle direction d'études est justifiée par la raison, les besoins de l'intelligence et l'intérêt du public, et qu'elle est exempte de tout mensonge, de toute tricherie...Cette reproduction doit donc être aussi simple que possible pour être comprise de tout le monde", Le Roman expérimental, p. 291.

7 The opposition Barrès establishes here between an "exact" chronicle and fiction is not clear, for, although Cahu may well have described "what he saw", his choice and treatment of historical reality (the Boulanger-Mme de Bonnemains love-affair is highlighted, while the general's political campaign is left virtually undescribed) inevitably distorts by its incompleteness and sentimentality his account of historical events. See chapter IV, conclusion.

Chapter IV

1 Defined as a "quantitative selection" designed to emphasize the causal element in a novel (i.e. things happen as the consequences of the thesis favoured or rejected by the novelist), and in which each incident, for example, is "chosen on the grounds of the inherent interest or contribution to the plot", Time and the Novel, p. 125.

2 Assuming, that is, Barrès' classical criteria of "order, precision, harmony...proportion" (see above, pp. 190-2). It hardly applies to a romantic thesis novel such as Les Misérables and would have more relevance in Dickens' case for Hard Times than for Bleak House.

3 Some of the participants in the dispute, in which incidentally, those critics who refuse to accept the historical novel as a valid narrative sub-genre, despite such conspicuous successes in it as the novels of Walter Scott, Tolstoy and Martin du Gard, seem to be the more numerous, include: speaking in its favour, Henri Coulet, Le Roman jusqu'à la Révolution, p. 239; and against Nelly Cormeau, La Physiologie du roman, Paris, Nizet, 1966, pp. 22-23, 209; Edwin Muir, The Structure of the Novel, London, The Hogarth Press, 1928, pp. 123-124; and François-Henry Laby, "Le Roman historique", Confluences, mars-août 1943, pp. 344-45. Critics neither markedly for nor against the historical novel, but concerned to analyse it objectively include Michel Raimond, Le Roman depuis la Révolution, pp. 19-20, and Georges Jean, Le Roman, Paris, Editions du Seuil, 1971, pp. 111-12. The question does not seem to have had any importance for George Lukács who quotes approvingly the following judgement of Scott by Heine before going on to state that we can in fact know historical reality from the historical novel: "But what in Morgan, Marx and Engels was worked out and proved with theoretical and historical clarity, lives, moves and has its being poetically in the best historical novels of Scott. For this reason Heine very rightly stresses this side of Scott, his popular side: 'Strange whim of the people! They demand their history from the hand of the poet and not from the hand of the historian. They demand not a faithful report of bare facts, but those facts dissolved back again into the original poetry whence they came'. We repeat: this poetry is objectively bound up with the necessary downfall of gentile society. We experience in the various novels of Scott the individual stages of this downfall in all its historical concreteness and differentiation", The Historical Novel, trans. H. and S. Mitchell, London, Merlin Press, 1962, pp. 56-57.

4 Aragon, "Actualité de Maurice Barrès", La Lumière de Stendhal, Paris, Denoël, 1954, pp. 261-69, reprinted as "En guise de préface" in Oeuvre, II, xi-xvi; André Maurois, "Destins exemplaires: Maurice Barrès", Les Nouvelles littéraires, January 6, 1949, reprinted in Oeuvre, III, ix-xxi; André Siegfried,

"Le Meilleur écrivain politique", Le Figaro, June 11, 1956; René Lalou, Maurice Barrès, pp. 86-93; Sternhell, Maurice Barrès et le nationalisme français, pp. 110-11.

5 So frequently did Barrès use this technique that it seems permissible to treat as an example of indirectly expressed "Romantic Irony" the text in which he jokes about Léontine's role as the first ever lady reporter: "On croit généralement que le premier reporter féminin fut Mme Nivert, qui, dans le Soleil, rendit compte de l'exécution d'Emile Henry: on ignore donc que la Léontine allait tous les jours à la Préfecture de police?" (Oeuvre, III, 261).

6 Barrès' commitment in L'Energie nationale, his refusal to assert the necessity of creating aesthetic distance between historical events and his fictional interpretation of them, led Aragon to declare that Barrès' trilogy represented a new, precedent-setting step forward for the French novel: "Les Déracinés, L'Appel au soldat et Leurs Figures constituent les premiers exemples en France du roman politique moderne...Barrès y a donné une image plus vivante de son temps que bien des Jules Renard ou des Charles-Louis Philippe.../ Et cela parce qu'il a été précisément... un partisan: parce qu'il y a fait à la politique sa place dominante dans le monde moderne, parce qu'il y a pratiquement nié et rejeté le préjugé de la "distance romanesque", écrit en marge de l'événement, avec, pour matériel, l'événement même auquel il avait été personnellement mêlé...ce précédent historique dans le roman français marque une date essentielle dans l'évolution du roman en France, et hors de France. Il comporte des leçons qui ne peuvent pas être négligées. Il est un point de départ" (Oeuvre, II, xiv-xv). Thus the novels of such twentieth-century French writers who presented a committed view of recent history, like, for instance, Jules Romains' left-wing attack on the French military establishment in Les Hommes de bonne volonté or Malraux's sympathetic treatment of the socialist revolutionaries in La Condition humaine, or Sartre's largely pro-Communist, uncompleted Les Chemins de la liberté can all be seen to belong in the literary tradition created, so Aragon affirms, by Le Roman de l'Energie nationale.

7 It is not always easy to distinguish clearly between point of view and narrative technique. A case in point is Roemerspacher's letter to Sturel recounting his experiences in Germany, Oeuvre, III, 390-400. Roemerspacher undoubtedly acts as a temporary "reflector" here, for we learn about Germany only through him. But the technique also employs the convention of the "roman par lettres", and is studied under narrative technique, see pp. 242-43. When such letters are introduced textually, they offer, as well as subjective accounts by the letter-writer of his emotional and intellectual reactions, corroborative testimony for the primary narrator's ideological interpretation of events. Such views, particularly when presented by a trustworthy reflector like Roemerspacher whose letter is introduced at an important moment in the demonstration of the thesis of L'Energie nationale (the

lack of a vigourous national spirit among young Frenchmen is contrasted with the obvious national pride felt by young Germans), act as powerful techniques of persuasion. To a lesser degree, Saint-Phlin's letter, which presents a significant aspect of the novel's ideological conclusion in the form of his account of the advantages of remaining established in Lorraine,is also introduced at an important moment close to the end of the narrative, Oeuvre, IV, 392-97. As a "reflector" Saint-Phlin is less trustworthy than Roemerspacher because his views are more narrowly moralistic, see Oeuvre, IV, 440.

Other points of view directly reported by the primary narrator of L'Energie nationale include first-person récits by secondary narrators like Astiné, Ibid., III, 82-93; Saint-Phlin, Ibid., IV, 10-13; and Cornélius Herz, Ibid., IV, 370-74; and a form of interior monologue reported without comment as two typographically parallel blocks of first-person meditation by Sturel and Bouteiller, Ibid., IV, 445-47.

For the discussion of dramatic scenes involving speeches and dialogue, see above, the section on narrative technique, pp. 240-42.

8 "The histor is not a character in narrative, but he is not exactly the author himself, either. He is a persona, a projection of the author's empirical virtues. Since Herodotus and Thucydides, the histor has been concerned to establish himself with the reader as a repository of fact, a tireless investigator and sorter, a sober and impartial judge--a man, in short, of authority who is entitled not only to present the facts as he has established them but to comment on them, to draw parallels, to moralize, to generalize, to tell the reader what to think and even to suggest what he should do. History from the beginning was closely allied to rhetoric, and the ancient histor knew that one of the first tasks of a speaker was to convince the audience of his authority and competence to deal with the subject at hand...The commentary, often labelled "intrusive"...found in works such as these, is simply the histor going about his business. It is his business to be present whenever and wherever he wants to be, and to give the reader's response to the events narrated...The reader gravitates always to what seems the most trustworthy viewpoint, depending on the criteria for trustworthiness the narrative evokes", The Nature of Narrative, pp. 264-66.

9 The "reliable narrator" is defined by W.C. Booth as one who "speaks for or acts in accordance with the norms of the work (which is to say, the implied author's norms), unreliable when he does not", The Rhetoric of Fiction, pp. 158-59.

10 It may be objected that omniscience is not just a matter of judgement and that the "trait" is also a part of the narrator's omniscience rather than being corroborative evidence from another quarter. Considered soberly, this objection is, of course, valid (the "omniscience" in question belongs in fact to the author--he by convention "knows" everything which occurs in his novel and creates all "traits"). However, within the fictional

context this absolute omniscience tends to be forgotten and the reader receives the impression that, though it is the narrator who presents the trait, its originator is Roemerspacher's grandfather. On such slight and impressionistic grounds does the skilful novelist create his effects.

11 For examples involving the narrator's admissions of ignorance, see Oeuvre, IV, 291, 295, 297, 325; the narrator intervenes in the first person as a reinforcing device at least twenty-nine times, see Oeuvre, III, 39, 40, 48, 93, 122, 167, 170, 190, 242, 277, 283, 340; IV, 67, 151, 152, 238, 256, 262, 271, 272, 286, 298, 303, 304, 309, 320, 328, 384-85, 411.

12 Nevertheless, the claim to have "seen" the events described effectively reinforces the narrator's authority by offering his own impressions as firsthand evidence to back up his opinion.

13 "The general subject [of Le Roman de l'énergie nationale]... is wasted energy through discontinuity and fragmentation no longer simply as in Le Culte du Moi, within an individual, but in an entire nation: 'la France dissociée et décérébrée'", P. Ouston, The Imagination of M. Barrès, pp. 45-46.

14 See Z. Sternhell, Maurice Barrès et le nationalisme français, pp. 110-26; Pierre Barral, "Barrès parlementaire", Colloque de Nancy, pp. 149-60.

15 In the example mentioned, it has never been clear to me, for instance, whether in fact the "mother" described in Mickiewicz' parable, in the use Barrès makes of it, represents France, with the doctors symbolizing the parliamentarians and the son, Boulanger. Even more obscure is the quotation from Chateaubriand's Les Martyrs used to open a chapter in which certain facts on parliamentary corruption are made known for the first time (Oeuvre, IV, 255). The quotation describes a mythological couple hidden in a wood but viewed by angels and by "le Tout-Puissant lui-même". Is this an example of an epigraph used ironically? is "le Tout-Puissant" meant to represent the omniscient narrator?

16 It will be objected that my analysis of the plot of L'Energie nationale, far from exposing any degree of complexity makes it seem infantile. The reason for this over-simplification is clear, I contend: any novel reduced to a mere plot summary becomes infantile (Madame Bovary, bored by her husband and by provincial life, seeks "romance" in increasingly sordid extra-marital affairs, and, when they fail to stimulate her satisfactorily, takes poison). Furthermore, I have taken pains in my summary of the plot of L'Energie nationale to unwind the tangled skein formed by the intercrossing lives of twelve fictional and a

number of historical characters; any such linear scheme makes, if not for over-simplification, then at least, I hope, for clarity of analysis. To appreciate the complexity of the plot of L'Energie nationale, one must consider its temporal dimension: complexity results from simultaneity of incident or development (for example, while Sturel works for Boulanger's election, Roemerspacher forgets to vote; Hugo dies, Racadot kills; while Sturel is in Italy and Roemerspacher is in Germany, Mouchefrin is turning himself into a leading light in the Parisian underworld and Renaudin is seeking the good graces of Boulanger; while Suret-Lefort's political star is on the rise, Bouteiller's is waning). These few examples of only contrasting incidents indicate that when the plot's temporal element is remembered, the linear summary is seen to be an over-simplification of a three-dimensional construct. (See also the section on Time in L'Energie nationale, pp. 265-69).

17 For an explanation of the Naturalist theory of character formation, see Michel Raimond, La Crise du roman, p. 411; for a critic who saw the characters of L'Energie nationale as naturalistically constructed characters, but who did not offer a convincing analysis of them as such, see Pierre Moreau, Maurice Barrès, p. 128; see also A. Thibaudet, La Vie de M. Barrès, pp. 163-226.

18 For example, "Boulanger poème populaire" addressed "A la promotion Crimée-Sébastopol! A l'armée! Au peuple! A la France!" The poem recounts, in forty-one octosyllabic twelve-line stanzas, Boulanger's life, his military exploits and career and finally, his political adventure; the symbolism of "le brav' général" is stressed throughout, as here for instance: "Boulanger! La France répète / Ce nom-là comme un saint espoir / De revanche, après la défaite, / De victoire, au jour du devoir! / Boulanger! c'est le synonyme / De France, de gloire, d'honneur; / C'est le soldat simple et sublime, / Qu'on acclame en futur vainqueur!..." Mermeix, [pseud. Gabriel Terrail], Les Coulisses du Boulangisme, Paris, Léopold Cerf, 1890, p. 275.

19 Up until 1948, Colette Baudoche had more reprints, ten, than any other novel by Barrès; La Colline inspirée and Le Jardin de Bérénice come second with nine editions apiece; Sous l'oeil des Barbares, Les Déracinés and Un Jardin sur l'Oronte are joint third with seven; Un Homme libre fourth with six; L'Ennemi des lois, L'Appel au soldat, and Au Service de l'Allemagne are in fifth place with five reprints; in last position is Leurs Figures with four (see Zarach, Bibliographie barrésienne). Although figures for editions since 1948 have not been compiled, the appearance of eight of Barrès' eleven novels (Le Culte du Moi, Colette Baudoche, La Colline inspirée, Les Déracinés, Un Jardin sur l'Oronte and Leurs Figures) in the popular "Livre de poche" format testifies to their continuing capacity to appeal to a wide reading public.

20 In fact, so far does Asmus advance in the narrator's esteem through his enthusiastic appreciation of Lorraine that Barrès, the author of Colette Baudoche attributed to him, "almost" the same feeling of being "married" to Lorraine that he had expressed on his own account: "A défaut d'une affection de naissance, c'était presque un amour de mariage. Il découvrait, créait, mûrissait en lui une Lorraine par à peu près. Il la composait assez bizarrement d'un amalgame de ses rêves avec les notions que ses logeuses lui fournissaient" (Oeuvre, VI, 217; compare Oeuvre, XIII, 28).

21 Notably, Victor Giraud, Les Maîtres de l'heure: Maurice Barrès, p. 94; André Hallays, "'Colette Baudoche' par Maurice Barrès", Journal des Débats, March 5, 1909; Fernand Baldensperger, "L'Appel goethien chez M. Barrès", Revue de littérature comparée, January-March 1925, pp. 106-38.

22 See Barrès' statements in favour of organic description, pp. 85-86 above, and pp. 357-55 below.

23 According to the Catalogue de livres au format de poche, Paris, Cercle de la Librairie, 1973, paperback editions of these three thesis novels by Barrès were available in that year on a continuing basis.

24 See also the supposedly Shakespearean tag, "All is true", quoted by Balzac at the beginning of Le Père Goriot (Paris, Garnier, 1963, p. 6) to describe the action of the novel.

25 See Sternhell, M. Barrès et le nationalisme français, pp. 137, 188, n. 9; Aragon, "En guise de préface", Oeuvre, II, xiv-xv.

Chapter V

1 René Wellek and Austin Warren make the same comparison in their definition of poetic inspiration: "'Inspiration', the traditional name for the unconscious factor in creation, is classically associated with the Muses, the daughters of memory, and in Christian thought with the Holy Spirit. By definition, the inspired state of the shaman, prophet or poet, differs from his ordinary state. In primitive societies the shaman may voluntarily be able to put himself into a trance, or he may involuntarily be 'possessed' by some ancestral or totemic spirit-control. In modern times, inspiration is felt to have the essential marks of suddenness (like conversion) and impersonality: the work seems written through one" (Theory of Literature, p. 86).

2 According to Philippe Barrès: "Mon père me l'a dit, c'est dès 1892, en Espagne, qu'il entrevit le sujet qui allait s'appeler trente ans plus tard Un Jardin sur l'Oronte", Oeuvre, XI, 4. The first notes for what later became Barrès' final novel date from 1902, see Oeuvre, XIV, 6.

3 Consultation of Mes Cahiers establishes that as well as all the texts Barrès left unfinished at his death and which have been published posthumously in their incomplete form by his family, there exist plans, projects and extracts in the form of titles, complete and uncompleted sentences, paragraphs and pages for at least twenty-five works, including projected forms as diverse as political studies or articles, essays on philosophical and artistic topics, novels, plays, and most numerous of all, of drafts of "nouvelles". Examples include: 1906, "Saint-Odilon, instigateur du culte des morts"; "Les Assyriens" (Oeuvre, XV, xvi). 1908, "Louise Michel"; "Le Livre politique: les Religions à la Chambre"; "Mon livre lorrain" (Ibid., p. xviii). 1911, "Ma pièce Renan"; "Stuart Mill à Avignon"; "Goethe et Byron"; "La Princesse Cantacuzène (Chassériau-Puvis)" (Ibid., XVI, xxii-xxiii). 1912, "Enquête sur l'éloquence"; "Les Fantômes du château" (Ibid., XVII, xxi). 1914, "Nouveau roman sur la Chambre"; "La pièce Jeanne d'Arc. Histoire d'une vocation"; "Paul Déroulède"; "Lammenais"; "Le roi des Saturnales"; "Baudelaire"; "La Mort de Goethe"; "Les Maîtres de la libre pensée: Taine, Renan, Sainte-Beuve" (Ibid., XVIII, xv). 1918, "Le Volume allemand" (Ibid., p. xxviii). 1923, "Descartes et la princesse Elisabeth"; "Zurbaran" (Ibid., XX, xxviii). This list is not complete, of course: one work, for example, of great potential interest, for which Barrès wrote a short, three page draft in 1905-1906, is a "nouvelle" based on the manner of working of Rodin as recounted by one of his female models (Oeuvre, XIV, 282-84).

4 A text in Mes Cahiers confirms that Barrès did not condemn outright all lightweight novels of entertainment in his final period as a writer. In December 1919, he tells the following story to illustrate his contention that art, by offering a dis-

traction from everyday responsibilities and burdens, could refresh, recharge the intellectual and emotional batteries and create new energy: "Un jour, pendant la guerre, dans la voiture d'un grand chef, je voyais le plus aimable et frivole des livres, un roman de Gyp. (En Artois, le général Berthelot). Cela m'était resté dans l'esprit, et depuis j'ai vu que d'innombrables chefs de peuples, écrasés de responsabilités, se réfugient dans l'imaginaire" (Oeuvre, XIX, 156).

5 The most compact, though complete and informative account of the quarrel is given by I.-M. Frandon, L'Orient de Maurice Barrès, p. 446, n. 439.

6 Barrès had already treated this very subject--the respect for external form which permits the greatest audacity of thought--in the allegorical form of a nouvelle entitled "Le Secret merveilleux" and published in October 1892, Du Sang, de la volupté et de la mort, Oeuvre, II, 65-68.

7 The idea that the pursuit of beauty leads to truth and that the "Art for Art's sake" and the Moralistic positions are not necessarily mutually exclusive, is expressed by R.V. Johnson as follows: "There need not be an exclusive choice between a moralistic, utilitarian view of art and an 'aesthetic' view of art as separate from all ethical considerations. To experience King Lear is to feel--not just intellectually recognize--the terrible contrasts of the human condition, the reality of goodness, together with its vulnerability. This experience is elevating in itself apart from any effects it may--or may not--have on conduct. It raises, if only for a time, our quality as human beings", Aestheticism, London, Methuen, 1969, p. 34.

8 For a discussion of French equivalents for "Romance", see below, p. 491, n. 14.

9 On Barrès' belief that the work of art combines "Vérité et poésie", see also the end-note to Le Jardin de Bérénice, in which he speaks of "Réalité et Poésie" as the foundations of narrative fiction (Oeuvre, I, 379), and his 1896 letter to Zola, cit. Mercure de France, October 15, 1931, 459-61; see also pp. 338-43 above.

10 It is interesting to note that Barrès shared with Proust and Henry James a belief in the "Impressionism" of modern fiction, see above, pp. 321, 327.

11 On definitions of the novel used tactically, see Stevick, The Theory of the Novel, pp. 11-12.

12 Goethe's remark is contained in Conversations de Goethe pendant les dernières années de sa vie, recueillies par Eckermann, trad. Emile Délerot, Paris, Charpentier, 1863, I, 54; as the editors of Mes Cahiers reveal, this was the edition used by Barrès himself (see Oeuvre, XX, 209, 212). Bourget's belief that the importance of its subject matter forms a most important criterion of the worth of a novel has been studied by Henri Klerkx, Bourget et ses idées littéraires (Nimègue, Dekker en van de Vegt, 1946, pp. 127-30): "La grande loi du roman: l'importance du sujet...En 1886, à l'occasion du roman d'Octave Feuillet, La Morte, Bourget parle pour la première fois de l'importance du sujet. La Morte, dit-il, a le mérite de poser un problème vital de cette époque, l'antagonisme des croyances religieuses dans le mariage. C'est une pénétrante étude qui atteste chez l'auteur un sens profond de l'âme humaine" (Klerkx, p. 128). Thus, according to Bourget, the importance of the subject saves Feuillet's novel, which seems to deal with triviality by its realistic descriptions of ignorance and superstition, from being trivial. Barrès thought A la Recherche lacked a sufficiently important subject, because it was an "observation of nothing".

13 Merely by following the very incomplete Index to Mes Cahiers through from 1896-1923, it may be seen, for instance, that under the single heading "Ma Musique", Barrès applied the musical analogy to his own concept and practice of literature constantly and exhaustively. There are some three hundred entries under this one heading alone. For a more complete examination of Barrès' discussion of literature in musical terms, see Philip Ouston, The Imagination of M. Barrès, pp. 9, 130-31, 219, 224-27, 230-37, 252-54, 260 n., 269-75, 277, 283, and passim.

14 See also Barrès' article, "Izoulet au Collège de France", Le Journal, January 1, 1898, in which he treats Rousseau as a poet.

15 For a further discussion of these three obviously related but not synonymous uses of the term, point of view, see Stevick, The Theory of the Novel, pp. 85-87. For a text in which Barrès defines point of view in the more explicitly didactic sense, see "Qu'est-ce que la vérité?" Oeuvre, V, 27.

16 Barrès made no remarks on plot in this period, that I have discovered.

17 See above, chapter I, pp. 85-86, and Chapter IV, note 22.

18 For a comprehensive treatment and explanation of the sources of the symbols, Barrès' manner of using them, and their meaning in La Colline inspirée, Joseph Barbier's critical edition is invaluable; as is Mme Frandon's thesis, L'Orient de Maurice

Barrès for the study of the Arabian sources, and of Barrès' use of symbols and their significance in Un Jardin sur l'Oronte.

Chapter VI

1 In his review, "A propos de 'la Colline inspirée'" for L'Echo de Paris, on March 10, 1913, Bourget began by saying that the work is a historical novel: "La Colline inspirée appartient au genre du roman historique...L'auteur s'est proposé de reconstituer une époque". He then goes on to compare Léopold Baillard's story with a chanson de geste celebrating the exploits of a national or regional hero: "C'est de la vérité et c'est de la fable, du réel et de la fantasmagorie, mais surout c'est de la vie, de la grande et naturelle imagination humaine en mouvement: la Geste lorraine!" As his final attempt at generic description, Bourget decides that La Colline inspirée is really a novel and he adds the following definition of the novel to support his claim: "c'est un roman, une evocation dans le temps et dans l'espace, d'individus vivants qui vont et qui viennent, qui pensent et qui sentent, dans des paysages, avec des habitudes, des gestes et des physionomies, des tempéraments".

2 "La Colline inspirée n'est, à proprement parler, ni une chronique historique, ni un roman, ni un poème en prose; mais en usant des procédés de ces trois genres avec une souple liberté, Barrès nous a légué une oeuvre entièrement originale", René Lalou, Maurice Barrès, p. 133.

3 "Ce n'est pas un roman", André Hallays wrote in his review entitled simply "'La Colline inspirée'" (Journal des Débats, February 14, 1913), "ni la fable, ni les personnages n'ont été inventés par l'auteur; la réalité n'est ni transformée, ni adaptée, ni transposée, tout est peint et conté avec une minutieuse exactitude...On ne peut dire non plus que ce soit un livre d'histoire, car ce perpétuel lyrisme, même dans les pages où il semble se contenir, se trahit encore par le tour et l'accent du langage. Déjà les précédents ouvrages de M. Barrès échappaient, tous, à la traditionnelle classification des genres. Mais aucun livre, je crois, n'est dans sa structure plus barrésienne que la Colline inspirée". For a critic who disagreed with André Hallays' estimate of the historicity of Barrès' account of Léopold Baillard's life, see E. Mangenot, "'La Colline inspirée'. Un peu d'histoire à propos d'un roman". Revue d'histoire de l'Eglise de France, May and July, 1913. For a comparison of Barrès' fictional treatment with the historical source, see Joseph Barbier, "'La Colline inspirée', roman historique ou poème symphonique?", Actes du Colloque Barrès, pp. 187-96, and also, of course, his critical edition of La Colline inspirée itself, pp. 10-28, and passim.

4 "La curieuse histoire des Baillard nous laisse à peu près indifférents: elle n'est traitée ni tout à fait comme une histoire réelle, ni tout à fait comme une légende...Quelques réserves qu'on puisse faire sur la force évocatrice et la réalité romanesque de La Colline inspirée" etc., Barrès parmi nous, Paris, Amiot-Dumont, 1952, p. 59. If this criterion based on the necessity for an absolute purity of narrative genre were

taken seriously, the historical novel would become impossible, and past triumphs in the admittedly mixed sub-genre, notably those of Scott, would have to be devalued.

5 M. Barbier gives the following summary generic description of La Colline inspirée: "D'un sujet relevant de l'histoire, le romancier a tiré une grandiose incantation où la poésie se mêle à la réalité, et c'est la poésie qui a le dernier mot. Le livre de Barrès n'est donc pas une biographie des Baillard; il n'est pas davantage un épisode de l'histoire religieuse de la Lorraine ni l'épopée des grandes heures de Sion...Poème lyrique, la Colline inspirée, qui décrit les trois âges de la vie de Léopold Baillard, trace les étapes mêmes de la vie de Barrès..." etc., Actes du Colloque Barrès, p. 192. The considerable gain in clarity achieved by the distinction M. Barbier draws between fiction, biography and epic, is unfortunately obscured when he introduces comparisons with music and autobiography.

6 According to the Tharaud brothers, Barrès could have said about l'Oronte, if discretion had not silenced him: "Mon Jardin sur l'Oronte n'est pas un divertissement fourni par le hasard, un repos après la tempête, une fantaisie hors de l'espace et du temps, un conte des Mille et une nuits. C'est mon roman, c'est ma vie même, ma rêverie de vingt années. C'est mon coeur mis à nu". They further go on to describe l'Oronte as "une confession" and make the following comparison between its male protagonist and Charles Demange, Barrès' nephew who committed suicide in 1909 after an involvement with the comtesse Anna de Noailles: "Dans Un Jardin sur l'Oronte, Sire Guillaume se refuse à une félicité équivoque, à des plaisirs sans fidélité, au bonheur du désespoir. Il meurt pour son amour, comme Charles Demange", Le Roman d'Aissé, Paris, Self, 1946, pp. 146, 153. They later confirm that in their view the only interest or value l'Oronte can have is as a "roman à clé" since, to a reader unaware of its proximity to autobiographical truth, both story and characters appear merely "artificial": "La fable paraît artificielle. Artificiels les personnages...Pour le rendre à la vie, il faut avoir la clé du conte et donner leurs vrais noms à Sire Guillaume et à Oriante; il faut oublier le livret et n'écouter que la musique: c'est la plus passionnée, la plus confidentielle qu'ait jamais écrite Barrès", Ibid., p. 155.

7 Pierre de Boisdeffre eagerly accepts the explanation offered by the Tharaud brothers, namely that l'Oronte is a "roman à clé", because it enables him to dispose quickly and neatly of the thorny problem of its generic description: "Le sens de ce livre est resté longtemps obscur", M. de Boisdeffre writes, "il a l'ambiguité des grandes oeuvres. C'est un poème en prose qui ressucite en terre arabe la légende de Tristan et Yseult... Rien de plus naturel que ce livre qui pourrait être de Loti, et qui respire une tendresse, une tristesse inimitables. Les Tharaud nous ont livré la clef: l'amour de Barrès pour Anna de Noailles, ce 'sublime amour' qu'on a suivi à travers les frémissements des Cahiers, cet amour si discret, si pro-

fond et si tôt blessé chez Barrès où il faut peut-être voir la clé de son amère vieillesse", (Métamorphoses de la littérature de Barrès à Malraux, Paris, Alsatia, 1950, p. 37). It is not clear from this statement either why or how Barrès treated the specifically personal and autobiographical material of a "roman à clé" with the formal universality of treatment typical of an archetypal romance of courtly love.

8 On this meaning of "romanesque" see Albert Thibaudet, "Du Romanesque", Réflexions sur le roman (Paris, Gallimard, 1938, pp. 109-16).

9 Insufficient because it offers an inadequately precise analysis of the literary work, and leads to such descriptions as the following, by A.J. Farmer, of Barrès' evocation of Oriante's songs in Un Jardin sur l'Oronte: "It is in such passages as these [Oeuvre, XI, 22] that the art of Barrès reaches its highest point. The images become a music, enveloping and penetrating. All attempt at analysis is vain. The reader is carried away by the melody of the phrase, the rapid visions conjured up for an instant and born directly from that melody" ("The Return of Barrès", in A Miscellany of Studies in Romance Languages and Literatures presented to Leon E. Kastner, edited by Mary Williams and James A. de Rothschild (Cambridge, W. Heffer, 1932, p. 261). This is too subjective, too easy an estimate. The reader may well be "carried away" by l'Oronte; the analyst of Barrès' fictional achievement must, however, explain how the literary artist achieves this process of psychic transportation. To refer to it descriptively, rather than analytically, is to forget critical function, however brilliant or agreeable the descriptive language chosen by the critic.

10 When he writes, for instance, that: "Parts of one modern novel [T. Hargreaves, Summer Time Ends, 1935] are even written as a musical score for a large orchestra. Characters are presented contemporaneously, each indicated by his own motif, each like an instrument playing in a different part of the same scale. All the parts are connected harmonically while weaving their separate progress contrapuntally through the novel. Changes of mood, like changes of key, affect each in his own way; the economic depression, war, success, failure, a flood are responded to equally by every character-instrument" (Time and the Novel, p. 56), the need for a more linguistic, as opposed to melodic system of reference makes itself felt if we are to understand, for example, the meaning of La Colline inspirée.

11 Michel Raimond devotes three chapters (La Crise du roman, pp. 194-242) to the history of the poetic novel between the eighteen-eighties and the nineteen-twenties, quoting a number of contemporary critical texts to support his view that symbolist and post-symbolist writers sought to bring the novel closer to the generic concerns of the poet. In April 1893, Rémy de Gourmont, for instance, praised Gabriel d'Annunzio's novel L'Innocente by calling it a poem and by saying that in

essence the novel was a form of poem: "Le roman ne relève pas d'une autre esthétique que le poème...Le roman est un poème. Tout roman qui n'est pas un poème n'existe pas" (La Crise du roman, p. 199).

12 Scholes and Kellogg see the world of romance and that of a mimetic fictional narrative like the realist novel coming closer together in twentieth-century fiction: "The world of romance is the ideal world; poetic justice prevails, all the arts and adornments of language are used to embellish the narrative. Where mimetic narrative aims at a psychological reproduction of mental process, romantic narrative presents thought in the form of rhetoric...The novel is not the opposite of romance, as is usually maintained, but a product of the empirical and fictional elements in narrative literature. Mimesis (which tends to short forms like the Character and 'slice of life' and history...combine in the novel with romance and fable" (The Nature of Narrative, pp. 14-15).

13 By "romans héroiques", Coulet means (p. 209), "les romans héroiques et galants de l'époque baroque": for example, le Grand Cyrus (1649-53) and Clélie (1654-61) by Mme de Scudéry. He goes on to make the following comparison between the heroic novels and the then newly emerging psychological novel which was to replace them in the seventeenth century: "Le roman héroique était un poème; le roman nouveau [à l'époque classique] est une histoire; l'un s'astreignait à des règles, l'autre ne connaît que celles de la vraisemblance et de la bienséance; l'un racontait les hauts faits de personnages illustres, l'autre raconte 'les actions particulières de personnes privées ou considérées dans un état privé' (l'abbé de Charnes); l'un emmêlait des intrigues compliquées et faisait agir de nombreux personnages, l'autre déroule une intrigue simple entre trois ou quatre personnages seulement; l'un recourrait à des artifices d'exposition, début en pleine action, explications rétrospectives, récits de confidents, interruptions du fil de l'intrigue, l'autre offre une intrigue linéaire, continue, selon l'ordre chronologique, sans di gressions, sans intermédiaire de confidents; l'un entassait les aventures extraordinaires, dans lesquelles le hasard intervenait sans cesse, l'autre ne sort pas des circonstances simples, des événements quotidiens à l'enchaînement naturel; l'un voulait étonner par des caractères excessifs, l'autre peint le coeur humain et sacrifie tout à la vérité de cette peinture, qui est son but principal; enfin l'un était long, l'autre était court". It is obvious from this extract that M. Coulet prefers the psychological novel to the "roman héroique" and so he applies the criteria governing the former (particularly "vraisemblance") to disparage the latter, thus providing us with another example of a critical evaluation in which a work is judged by inappropriate criteria. It is to avoid this pitfall that we are seeking the generic identity of Barrès' last two fictional works.

14 "Romance, of course, is a term borrowed from later usage [than the time in which the Greek romance flowered] as a general

label for narratives in the Romance vernaculars, whence it passed into general European usage (e.g. French roman) as a term for long prose fiction as opposed to short (e.g. French nouvelle), and into English usage as a term for non-realistic fiction as opposed to the realistic sort which acquired the name novel" (The Nature of Narrative, p. 67). Scholes and Kellogg also refer to romance as "an extreme form of esthetically controlled fiction, which minimizes both specific relationship to reality and intellectual content" (Ibid., pp. 105-06). For the derivation of "roman" in French, see also Bourneuf and Ouellet, L'Univers du roman, p. 6. Harrap's Standard French Dictionary gives "le roman de chevalerie". "Le roman romanesque" is another possibility, which Barrès used to describe George Sand's Consuelo, see above, p. 330.

15 The entertaining function of romance is presented thus by Gillian Beer: "The Romance, however lofty its literary and moral qualities, is written primarily to entertain. It absorbs the reader into experience which is otherwise unattainable. It frees us from our inhibitions and preoccupations by drawing us entirely into its own world...The central delight of the romance is admiratio...Admiratio combines liberating surprise and an exhilarating consciousness of the author's control" (The Romance, p. 3, 45). Bourneuf and Ouellet describe the desire to escape through an imaginative transfer of self into an ideal world as follows: "On a souvent souligné ce besoin d'évasion qui anime le lecteur, celui-ci cherchant à fuir l'agression du monde quotidien en lui substituant un monde fictif qui n'est pas forcément beau et séduisant mais avant tout cohérent" (L'Univers du roman, p. 19). And Maurice Shroder confirms that escapism remains the romancer's aim while the novelist's is mimesis: "Romance is essentially escapist literature; it appeals to the emotions and imagination of the reader, invites him to marvel at an enchanted world of triumphant adventure. The novel, however, leads the reader back to reality by questioning the basis of romance", "Novel as Genre", in Stevick, The Theory of the Novel, p. 21.

16 Quoted by G. Beer, The Romance, p. 68; this section on the history of critical attitudes in England to the Romance and the Novel owes a debt of gratitude to Gillian Beer's study; see also her analysis of an American writer's attitude to romance, namely Nathaniel Hawthorne, Ibid., pp. 69-70.

17 On credibility and verisimilitude as criteria of application to the novel but scarcely to the romance, A.A. Mendilow writes: "Of the four degrees of relationship to truth to life into which works of fiction may be graded, the impossible, the improbable, the possible and the probable, the novel proper claimed from the beginning to have eliminated from its field the first two, and so to have clearly marked itself off from romance", (Time and the Novel, p. 40).

18 This, for example, is how the self-conscious narrator explains how his desire to know and tell the story of the Baillard brothers was satisfied by his discovery of documentary sources: "Ma longue curiosité n'avait guère de chance d'être jamais satisfaite. Elle s'endormait presque. Le hasard d'un coup d'oeil jeté sur le catalogue de la bibliothèque de Nancy vint un jour la réveiller. Sous les numéros 1592 à 1635, je découvris un trésor, toute une collection de manuscrits exécutés par les soins des frères Baillard et contenant des lettres, des visions, des entretiens, des révélations divines, des annales, des pièces de procédure; des prières, des livres de comptes, les plus beaux thèmes dont ils se nourrissaient, un immense grimoire. Tous ces registres quadrillés et grossièrement reliés en basane noire ou verte...Toute l'âme, toute la passion, tout le mystère des Baillard gisaient là" (Oeuvre, VI, 284-85). Offered such precise description and ease of verification, the reader suspends disbelief with little difficulty.

19 The relationship thus created in La Colline inspirée is much less subtle and less obviously rhetorical than the one achieved in L'Energie nationale and the Bastions de l'Est because La Colline inspirée is not a thesis novel; since Barrès is not engaged upon the process of persuading his reader to adopt a specific course of action, he can afford to allow a greater degree of aesthetic distance between narrator and reader.

20 On the use of dreams, visions and divine visitations as a device of characterization in both classical and medieval romance, see Scholes and Kellogg, The Nature of Narrative, pp. 175-77. See also Bourneuf and Ouellet, L'Univers du roman, p. 188: "La dramatisation par le songe ou l'apparition permet de représenter l'intensité du conflit comme s'il s'agissait d'un événement", etc., and they quote an example involving Lancelot in Perceval, the romance by Chrétien de Troyes.

21 Let us not forget that he reappears in the Epilogue to Un Jardin sur l'Oronte (Oeuvre, XI, 97) to supply the final details of the lives of Oriante and Isabelle after Guillaume's death as well as the identity of the copyist of the original Arabian manuscript.

22 "A focussing technique whereby one scene or shot in sharp focus is succeeded by another shot in clear focus without an apparent cut by means of soft focus as follows: the sharply focussed scene is turned out of focus; while the camera remains out of focus, it is turned to the new scene; the shot is brought into sharp focus".

23 If an increase in the aesthetic distance between reader and main characters occurs, we may say that what started as a novel has become a romance, or that a romance has become a myth (i.e. the hero has been deified).

24 Other examples of changes in the aesthetic distance between the narrator and Léopold in La Colline inspirée may be divided as follows:
1. Examples showing considerable distance between the narrator and Léopold as a relatively young man: Oeuvre, VI, 308, 311, 312, 319, 327, 341, 347, 350, 351, 355, 363, 396, 433.
2. Examples showing little aesthetic distance between the narrator and Léopold as a young man: Oeuvre, VI, 313, 319, 342, 406.
3. Examples showing considerable distance between the narrator and Léopold in old age: Oeuvre, VI, 448-49, 450, 477.
4. Examples showing little distance between the narrator and Léopold in old age: Oeuvre, VI, 479-94, 498.
From the above it can be seen, I think, that in general the narrator feels relatively little sympathy for young Léopold, but moves closer to him, feeling considerable sympathy for him as a failed old man, and that his growing sympathy involves a generic modification: La Colline inspirée moves closer to the realistic novel having been, because of the point of view technique employed in its first pages, close to romance.

25 "Mythic" here does not refer to N. Frye's grid of literary forms, but is used rather in the way described by Scholes and Kellogg, (The Nature of Narrative), p. 12, that is, as "a traditional story", and by Mircéa Eliade, who used it to mean primitive narrative forms in early narrative, so that in the words of Bourneuf and Ouellet, (L'Univers du roman, p. 15), "myth" has evolved to become "synonyme de fiction, de création fabulatrice qui conserve cependant comme point de départ une réalité vécue".

26 Another character whose psychological development guarantees that he overcomes romantic stylization is Léopold's adversary, le Père Aubry, who enjoys a degree of psychological development in the treatment given to the growth of his remorse for his harsh treatment of Léopold. As his final scene shows, when he sacrifices his life in exchange for Léopold's salvation, Aubry comes to resemble the partially revealed and therefore partially sympathetic villain of a modern romance, rather than the evil stereotype of a naive romance (See Oeuvre, VI, 360, 456, 483-86).

27 Scholes and Kellogg give the following account of aesthetic characters in romance: "In pure romance, characters do not represent real human beings or types, nor do they illustrate concepts or essences. They merely borrow human shapes or characteristics because they have become in most Western fiction a necessary minimum of narrative equipment. This kind of fiction is as close as literature can come to the non-representational in art. Such "meaningless" narratives employ "esthetic" types which short-circuit meaning by helping its referential potential within the context of the narrative. Villains, heroes, heroines: these are esthetic types which operate strongly on the reader's emotions but with virtually no meaningful impact", The Nature of

Narrative, p. 99.

28 "The novel is surely distinguished from the other genres and from previous forms of fiction [like romance] by the amount of attention it habitually accords both to the individualization of its characters and to the detailed presentation of their environment...The characters of a novel can only be individualized if they are set in a background of particularized time and space...The role of time in ancient, medieval and renaissance literature is certainly very different from that in the novel...Coleridge noted the 'marvellous independence and true imaginative absence of all particular space or time in the Faerie Queene'; and the temporal dimension of Bunyan's allegories or the heroic romances is equally vague and unparticularized" (pp. 18, 22, 23, 24).

29 Temporal non-particularization of incident even extends to the footnote confirming the historicity of Vintras' death in Lyon: the place of death is given but not its date.

30 "Place was traditionally almost as general and vague as time in tragedy, comedy and romance...In the picaresque novel, it is true, and in Bunyan, there are many passages of vivid and particularized physical description; but they are incidental and fragmentary. Defoe would seem to be the first of our writers who visualized the whole of his narrative as though it occurred in an actual physical environment. His attention to the description of milieu is still intermittent; but occasional vivid details supplement the continual implication of his narrative and make us attach Robinson Crusoe and Moll Flanders much more completely to their environments than is the case with previous fictional characters...In general, then, although there is nothing in the eighteenth-century novel which equals the opening chapters of Le Rouge et le Noir or le Père Goriot, chapters which at once indicate the importance which Stendhal and Balzac attach to the environment in their total picture of life, there is no doubt that the pursuit of verisimilitude led Defoe, Richardson, and Fielding to imitate that power of 'putting man wholly into his physical setting' which constitues for Allen Tate ["Techniques of Fiction", in Critiques and Essays in Modern Fiction, 1920-1951, ed. Aldridge, New York, 1952, p. 41.] the distinctive capacity of the novel form; and the considerable extent to which they succeeded is not the least of the factors which differentiate them from previous writers of fiction and which explain their importance in the tradition of the new form", The Rise of the Novel, pp. 28-29.

31 Mme Frandon describes the attention given to the spatial setting as follows: "Dans Un Jardin sur l'Oronte, l'on est frappé de la sobriété du pittoresque; le décor y tient peu de place et le ton est tout classique...Barrès ne les [jardins de Qalaat] décrit guère. A son habitude il est sobre de pittoresque; des roses, des glycines, des arbres, une longue allée de

platanes, donnent l'idée, non la vue d'un jardin. Et pourtant l'on respire l'atmosphère de ces jardins. A leur pluriel, ils doivent étendue, faste et possibilité de mystère...Avec leurs kiosques, leurs tapis étendus, ils sont créés pour abriter bonheur et voluptés d'Orient", L'Orient de M. Barrès, pp. 179, 198-99. In 1932, A.J. Farmer anticipated this estimate: "There are few direct descriptions. Only at the beginning of the story do we find an evocation of the gardens of the Emir, full of colour and light", "The Return of Barrès", A Miscellany of Studies presented to L.E. Kastner, p. 257.

32 Examples of descriptions employed as a rhythmic device in La Colline inspirée include their use in the Prologue, Interlude and Epilogue (Oeuvre, VI, 273-85, 418-27, 495-500). Examples of scenic illumination effects include: (Oeuvre, VI, 323-36, 337-46, 347-57). In these three chapters lighting effects primarily emphasize the joyfulness of the Vintras sect's establishment on the hill. But after page 358, when the first signs of opposition begin to be felt, the light changes with the season. From this point we find ourselves in dark peasant interiors, in moonlight and at night as Léopold is defeated by the course of events and forced to flee (Oeuvre, VI, 406-09, 415-17). After his return the darkness of the dilapidated chapel depresses him and the "ténèbres" of Thérèse's former room remind him of "l'antre d'une sorcière" (Oeuvre, VI, 429-30). Among examples of seasonal description is the one already referred to when the hill is described in each season (Oeuvre, VI, 418-21); also in the account given of Léopold's old age, his actions and meditations, and those of his followers are frequently associated with, or are described as having occurred in winter (Oeuvre, VI, 423, 472-73, 479).

33 For an explanation of the distinction between allegory and symbolism, and between allegory, symbolism and realism in the novel, see above, Introduction, pp. 52-53.

34 This argument is persuasively presented by Robert Scholes as follows: "The great allegories are never entirely allegorical, just as the great realistic novels are never entirely real. And, in allegory, it is often the tension between the ideational side of a situation and the human side which makes for the power and the meaning, and the power of the meaning. Take, for example, the concept of damnation which is derived from analogies with actual punishments by torture, but is referred to an 'ideal' eternal world outside the visible universe. And take also a little human situation, a pair of lovers such as might people a harmless novella of cuckoldry. Put these two things together and you have Francesca da Rimini and her lover Paolo, burning forever in Dante's Hell. This is allegory" (The Fabulators, p. 99).

35 Some resemblance does exist between the Emir and the King of Lydia (731-713 B.C.), Candaulius, who, according to Herodotus, introduced his favourite Gyges into the queen's bed-chamber

in order that he might see her naked beauty. Nyssia, the queen, discovered the trick and, furious, offered Gyges the alternatives of death or revolt against Candaulius whom he was to succeed both as King and as her lover. Not unnaturally Gyges preferred the latter. In l'Oronte the Emir does show Oriante's (not unveiled) charms to Guillaume, but there the resemblance ceases. Unlike Nyssia, Oriante is not furious, makes no pact with Guillaume involving either revolt or the murder of the Emir. When Guillaume does replace the Emir for a time as the ruler of Qalaat and as Oriante's lover, he does so after the death of the Emir in which he has had no hand.

36 For indications of the detailed similarities between Léopold's "Passion Week" and that of Christ as described by the Evangelists, see J. Barbier, La Colline inspirée, éd. crit. , pp. 422-28.

37 La Revue hebdomadaire, October 7, 1922: "Je vous annonce une belle histoire d'oiseau bleu, une libre histoire de volupté et de chagrin, et j'irais y parodier le drame du Calvaire! Quelle faute de goût que vous me prêtez!" etc.

38 For further favourable estimates of La Colline inspirée, see also Oeuvre, VI, 266-69, and J. Barbier, La Colline inspirée, éd. crit. pp. 36-39.

Conclusion

1 It will be objected that the apparent thinness of fictional illusion is a consequence of the classical technique of understatement which Barrès employs in the Bastions. It may be, for instance, that the reader should, in the absence of direct information concerning Colette's inner debate or Ehrmann's ability to make a balanced judgement of France, supply such information himself, and so cooperate in the creation of a convincing illusion of a novelistic universe. Any such creative additions made by the reader clearly escape from the author's control, however, and cannot be said to form either part of his responsibility in nor of his contribution to the work in question. It seems more likely that typisation and an exclusive reliance on exemplary paragons are less effective techniques than mimesis for creating the illusion of a coherent novelistic world.

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